DIFFERENT WORLDS

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MAGAZINE OF ADVENTURE ROLE-PLAYING GAMES

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- ☐ a frost-giant that has relocated to Miami
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- ☐ Saruman's mother-in-law
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FRIENDS

I've been going to ORIGINS, the hobby's national gaming convention, every year since 1977. The months prior to it is always hectic with all of us scampering around trying to meet deadlines and making sure all arrangements are correct. And then off we go to ORIGINS. We generally arrive a day early to relax a bit and take our time setting up the booth. But as soon as we enter the exhibit hall we start seeing old friends. We chat, gossip, and find out how everyone's doing since we last saw each other. The adrenalin starts flowing minutes before the exhibit hall is opened to the public. I start seeing old friends and new, people I've only known through correspondence or phone calls (it's great to be able to meet them in person finally), and other faces come and go. I'm always surprised at the number of acquaintances I've accumulated over the years just through my involvement in this fascinating hobby of ours. And then it's all over, much too quickly. It's only three days. We say our good-byes and look forward to when next we meet.

Next ORIGINS will be held right here in the West Coast, presented by the people who hold PACIFICON every year. It is presently scheduled for the July 4th weekend in 1981 at the Dunfey Hotel in San Mateo, just south of San Francisco. Make your plans now and hope to see everyone there!

Happy gaming,

Tadashi Ehara

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Flippancy in FRP

By Greg Costikyan

Yes, it's time to venture into the dungeon again. Corridors of stone. Fearsome beasts with fang and claw. Another day, another gold piece. Ho hum. It sounds like it's about time to liven up your Game Master's expeditions a bit.

Now, some Americans (translation: people who live on the North American continent outside the pale of civilization, viz., the New York metropolitan area) have gotten the idea that New York FRPers are "chaotic." They feel that New Yorkers try to screw each other, botch up the GM's world, and in general make things miserable for the GM. Indeed we do. There's nothing so satisfying as a successful stab in the back, an elegantly vicious scam. The idea of FRP, after all, is to have fun, and playing another ho-hum valiant fighter for right and justice gets rather insipid after a while. Lets sow a little confusion for a change.

But being "chaotic" isn't the only alternative for a jaded FRP player. Another possibility is silliness – or flippancy. Playing flippantly will undoubtedly annoy your compatriot players, who are "serious" and attempt to maximize their gain on each expedition – and the TSR-groupie whose idea of a good expedition is a dungeon crawl in which X monsters are killed and Y gold pieces gained will doubtless be furious. Well, let them rot in hell. Such people are scum, anyway.

Here are some suggestions for being flippant:

BUYING THINGS: One good way to begin an FRP expedition on the right note is to purchase a few things which are obviously necessary but not on the GM's price list. Badger the GM until he gives you the GP cost for a nickle bag. If you're chaotic, a torture kit is an obvious necessity, as it will enable you to extract useful information from recalcitrant monsters. If the GM puts his foot down at this sort of stupid waste of money, you can confine yourself to items on the price list. A thousand large sacks will undoubtedly prove themselves highly useful, and, if nothing else, one can leave iron spikes behind to mark one's trail through the dungeon. I know one player whose sole weapon was horse barding, which he would heave at monsters in the hope of crushing them. Another carefully scrimped until he had enough cash to buy a large galley to take into the dungeon. The GM quickly discovered this, and told him he didn't have the encumbrance to carry the thing; so we made a bonfire of one large galley on the third level. I don't know what subsequent parties made of the remains.

ALIGNMENT: Delineation into the TSR-norm alignments of Chaos, Law,

Neutrality, Good, and Evil is the result of an obviously faulty and insidiously Midwestern worldview. Any intelligent person (this classification, self-evidently, excludes anyone who lives in a state between New York and California) can see that the world is considerably more complex. Thus, an intelligent GM may allow other alignments, especially if he doesn't realize your intentions. For the Monty Python fan, "Silly" is the obvious alignment. Hedonism is another good one; and a double-axis alignment system which makes a great deal more sense than TSR's, is the Economic/Civil Right one, which pits libertarians versus socialists and progressives versus reactionaries. What do such characters make of those who adhere to the traditional alignments? Obviously, anyone who follows Law is a Statist, and to be abhored by any true libertarian.

RELIGION: Religion, naturally, is not the same thing as alignment at all. In the Catholic Church, for instance, St. Francis of Assissi and Torquemade could hardly be considered of the same TSR-style alignment. Even if the GM refuses you a strange alignment, you can be the devotee of a strange religion. Two popular religions in New York are the Mimeo Mythos Cult (who worship the Great God Gestetner) and the Holy Sativan Church. Another popular set of churches are the Orthodox Church of Our Lord Slayer of Heretics and the Reformed Church of Our Lord Slayer of Heretics – which churches, naturally, consider each other heresies.

NAMING YOUR CHARACTERS: Naming a character is very important. Most players are insufficiently imaginative to come with anything more interesting than Durin the Dwarf or Boromir the Strong. If you are going to be flippant, you need a flippant name.

There is a whole literature of fantasy parodies from which one may choose a name, *Bored of the Rings* being especially popular. Conax the Chimerical, Goodgulf Greytooth, Cheech Wizard, and Dildo Bugger have all been characters of mine at one time or another.

One need not content himself with names like these. Matt Diller has a habit of naming his characters with perfectly ordinary names, like Roscoe, Chumley, Dudley, and Bruce. Somehow, one does not expect the mighty-thewed barbarian with the rune-sword and loincloth to call himself Dudley.

Inventing names that are amusing is not terribly difficult. Xerox the Illusionist, Tim the Enchanter, Dumdum the Strong, Keebler the Elf are all possibilities. (Dumdum is an interesting fellow – he doesn't think too well, but he can open doors. "Dumdum! Door! Door! Open!")

There are many ways to come up with flippant names, and not all are listed here. One of my favorite characters is Grand Patriarch Johann Gambolputty de von Ausfernspledenschlittcrasscrenbonfriediggerdingledangledonglebures-teinvonkanckerthrasherapplebangerhorowitzticolensicgranderknottspelltinklegrandlichgrumbelmeyerspeltorwasserkurstlichimmleeisenbahnwagengutenabendbitteeinneurnburgerbratwurstleggerspurtenmitzweimacherluberhundsfutgumberabeschonenedankerkablsfleischmittleraucher von Hautkopf ap Rabinski of No-fixed-address.

Magical items need not have mundane names. Ralph the Singing and Dancing Sword, Eldritch Cleaver, and Durinblade Elfsbane are swords that I have known. A friend named his magical ax Friend, after Dirty Harry's name for his .44 magnum.

MAPPING: Mapping is boring. It slows down an expedition, since you'll have to get the GM to describe each sight in excrutiating detail. The rest of the players will sit around yawning while the mapmaker strives to make his portrayal accurate to the last tenth of an inch. Maps are never any use anyway, since a clever GM will have set up his dungeon so that it can never be accurately mapped – with portals, non-Euclidean geometry, or the like. (My favorite trick is to plot a dungeon on polar graph paper and describe it as if it were on normal paper). Anyway, you always get lost, so why bother? The best way to avoid mapping is to volunteer to do the mapping, and then to draw random shapes on graph paper. The other players will be upset when they find out what you've been doing, but so what? They're schmucks for insisting on a map, anyway.

SILLY ACTIONS: If you begin to get bored of an expedition, you can always begin to do silly things. Occasionally this can get you killed – but after all, it is only a game.

If you're looking for a few monsters to fight, marching down a corridor and shouting "Monsters, Monsters! Come, out, come out, wherever you are!" will probably do the trick.

Politeness is a must in a dungeon. Always knock on doors before entering – even if it alerts nasty critters on the other side, good manners are a necessity. Before engaging in combat, it is considered polite to introduce oneself and one's companions. Always be polite and gracious to defeated enemies. ("Kind sir orc, if you would be so kind as to lead us to your treasure, my companions and I would be glad to refrain from killing you.")

MONETARY SYSTEMS: With a bit of economic knowledge, one can set up incredible situations in an FRP world. At one time, the Slobbovian Empire had an incredible inflation rate – the Slobbovian robotnik was equipped with a floating decimal point. In 836, you could have bought a ham sandwich – maybe – for 4.3×10^{17} robotniks. In the 840's, Slobbovia was on the gravel standard, and gold was totally worthless. One of the prominent wizards of the land used his Philosopher's Stone to converth worthless gold into valuable lead. This was rather disconcerting to parties who returned from expeditions laden with all the gold from a dragon's lair.

In the Empire of Bozart, I set up a hexametallic standard – silver, gold, electrum, platinum, adamantine, and valiantine were all monetary currencies. Bargaining might work as follows:

"I'll give you 200 gold for that cart of grain."

"Let's see, the current market price on gold is 400 silver pieces per ounce, or 32 platinum. How about the same price in platinum?"

"Hell no, with the gold rush and the adamant finds in Kreebor, platinum is dear money, and going out of circulation. I'll tell you what, 3000 in silver."

"No, look here. Silver is worth more than gold, yes, but you've devalued your offer by a third!"

"All right, forget it. I'll pay you in Thalassan credits."

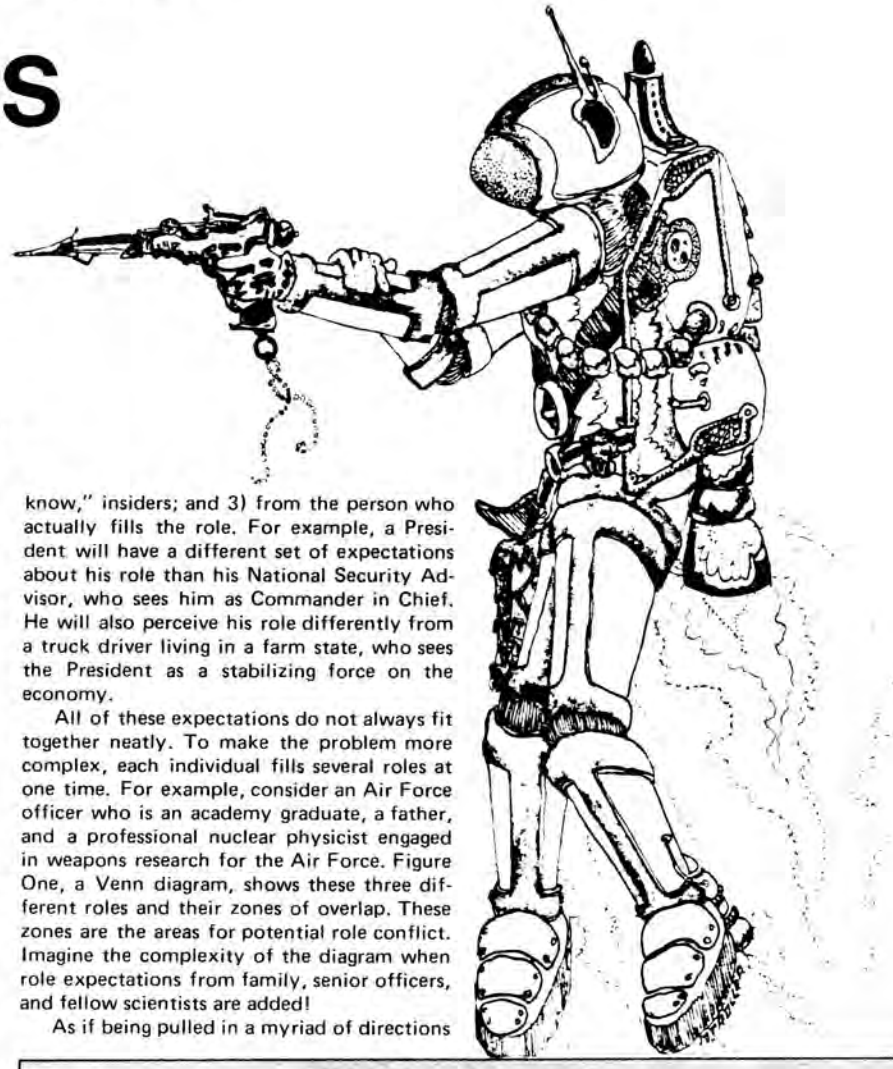
"What's the current exchange rate on Thalassan credits?"

"To gold, silver, or platinum?"

IMAGINATION: To be successfully flippant, imagination is all one needs. It is not difficult to foster confusion.

All Hail Discordia!

BOARDGAMES TO RPGS



By Glenn L. Williams

This is yet another article on role-playing and board games and the differences between them. The problem really is one of definition and personal interpretation. This article will attempt to define roles, role-playing and role-playing games, then examine a popular wargame, *Ogre*, to see what would be needed to convert it to a RPG. The last section is a suggested system for such a conversion, and the process can be applied to many games.

Role can mean one of two ideas. The first is the role an actor assumes when he walks onto the stage or before the camera. The second idea is derived from the first but is applied to the ways we act in society, particularly when we begin to behave in predictable ways. The latter concept of social role has been very useful in analyzing the behavior of people in everyday life. Role-playing and RPGs can use either type of role. Many players are actors, assuming a mask and playing out fantasies in more than one sense. Some really get into their characters, develop a unique personality for that paper person, and with the encouragement of the Game Master begin to carve a niche for themselves in a totally non-existent world. Those players are approaching role in its second sense, a set of expected behavior patterns.

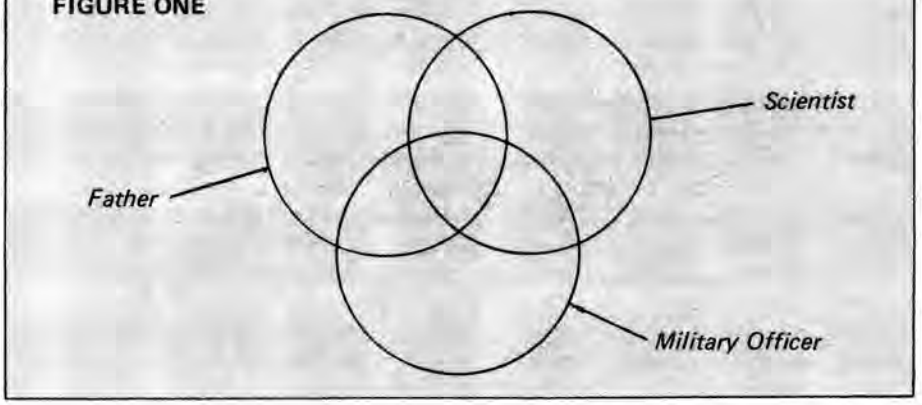
Most political science and sociology texts define role as a set of expectations people have about how a person holding a particular position in society should behave. We all have certain ideas about how mothers, doctors, or Presidents should act. These sets of ideas are roles. The role expectations do not cover how the person really behaves, and when someone does not act according to expectations, he is not fulfilling the role as the observer perceives it.

Expectations come from three sources: 1) from outsiders; 2) from those who are "in the know," insiders; and 3) from the person who actually fills the role. For example, a President will have a different set of expectations about his role than his National Security Advisor, who sees him as Commander in Chief. He will also perceive his role differently from a truck driver living in a farm state, who sees the President as a stabilizing force on the economy.

All of these expectations do not always fit together neatly. To make the problem more complex, each individual fills several roles at one time. For example, consider an Air Force officer who is an academy graduate, a father, and a professional nuclear physicist engaged in weapons research for the Air Force. Figure One, a Venn diagram, shows these three different roles and their zones of overlap. These zones are the areas for potential role conflict. Imagine the complexity of the diagram when role expectations from family, senior officers, and fellow scientists are added!

As if being pulled in a myriad of directions

FIGURE ONE



were not enough, an even greater problem can arise because role expectations are perceptions that do not always coincide with reality. Unfortunately, people react according to their perceptions, because they have to. Those reactions are appropriate only to the degree that the perceptions coincided with the outside world. You may perceive a one hundred foot freefall without a parachute as safe, but the impact may change your mind. Most of our reality gaps aren't quite that obvious, but even the minor and subtle ones can be dangerous. Everyone, because he is imperfect, suffers from this gap between perceptions and expectations and the real world.

ROLE-PLAYING GAMES

The basic idea of a RPG is that a player assumes the persona of another human or creature. Assisting this process are the sets of expectations of the player and GM, the characteristics generated for his alter ego, and the milieu created by the GM. There are three levels of this process. In the first, the player simply goes through the motions. His character is as two dimensional and cardboard as the counters in a wargame. In the second level, the created character is infused with the personality of the player himself. I am sure all role-playing adherents have seen this in themselves or others. Character traits tend to be the extremes of the player's own personality. He is role-playing, but the role is an abstract of his own being. He is acting out the fantasies of his own mind, and has yet to really get inside a totally different character. The third level of role-playing is transcendental: the player truly lives for a while as another being. There is life, no matter how brief or abstract, that exists through the player.

In progressing through these levels, the player moves from the dramatic concept of role as played in amateur theaters to the depth and breadth of role as conceived by social science, psychiatry, and the great actors and actresses of the theater whose performances can make you believe you have seen Caliban or Obi-Wan Kenobi.

How do RPGs create these kinds of roles? When *Dungeons & Dragons* first appeared, the basic expectations were derived from the alignments. The adjectives lawful, neutral, and chaotic were only broad guides to a character's behavior. Character classes provided further guidance: fighters bashed; magicians zapped; and clerics prayed a lot. Later Gary Gygax modified the one dimentional alignment system by adding the dimension of good and evil. These two continua, good-evil and lawful -chaotic, were combined in something that looked like a Cartesian coordinate system from high school algebra. Figure Two illustrates the basic idea.

While creative and explaining the reasons a good priest could act badly and other seeming anomalies, the system still left a lot of gray area. The problem was compounded by the tendency both of the game system and of its players to play fast and loose with classical mythology. The original rules had the names, but not the substance, of the stories we all learned in elementary school. A more firm grounding could have helped players assume their roles, but from the designers' and publishers' views, the loose system was probably preferable and contributed to the enormous success of the game.

By contrast, *RuneQuest* occurs within the context of a well defined world, even more explicitly defined if you have the parent board games, *White Bear & Red Moon* and *Nomad Gods*. The mythos, history, tradition, and wars of a character's people are available in detail. In addition, the cults provide mores for their initiates, codes of conduct whose transgression carries unpleasant consequences. The lack of artificial character classes means a player is not locked into a particular profession. He may follow his inclinations and aptitudes, but is not dominated by them. Like a real world person, he is not necessarily interested in nor able to find employment in the field for which he would be best suited. A *RuneQuest* player has more influences on his character's behavior, but the system still does not create an identity transcending the player's own psyche.

In both games, the actions that give experience become the expected actions. One of the major complaints about the original *D&D* was its "blood and booty" orientation. I have played in campaigns where Jack the Ripper would be afraid to walk even in daylight. If experience points are awarded for looting and murder, the GM will have to expect a lot of criminal and pathological behavior. Similarly, if magicians gain experience by casting spells, the GM can expect one hell of a lot of occult pyrotechnics.

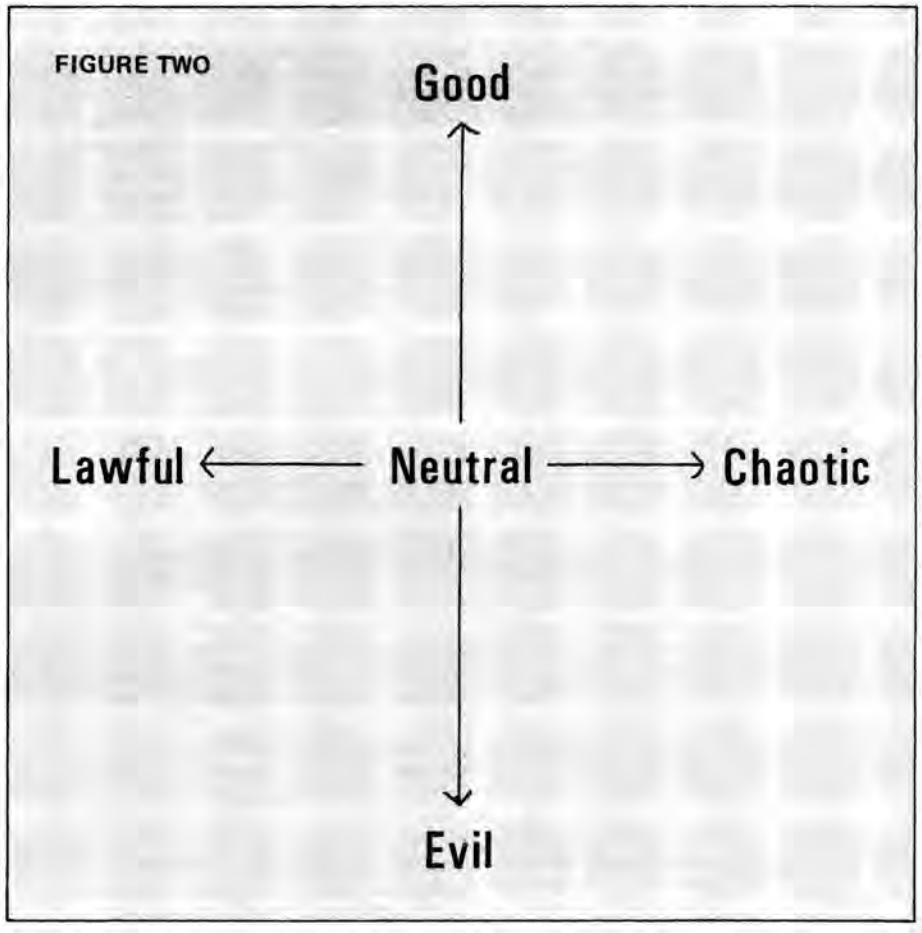
The expectations for a character in a RPG, thus, also come from the game system and its method for advancing characters. The other sources are the game's background, the GM whose perceptions govern the events of his world, and from the players themselves. In a campaign of long duration, there is sufficient interaction to create the expectations that create roles. Unfortunately, a newcomer can be dazzled by the jargon, slain by the illogical, and caught up more in amassing experience points than in living the life of someone from a totally unfamiliar culture. Many newcomers never reach that special feeling that role-players have.

BOARD GAMES

How do conventional board games compare? They do create expectations, but not explicitly as role-playing games. To do so, they use two basic sets of techniques. The first set compels the player to behave the way the game designer desires. The second set impels the player to behave in the desired patterns. The most obvious way to create an expection is by compulsion: the designer simply writes a rule that requires or prohibits certain actions. An example of this technique is the command span of leaders in Operational Studies Group's *Campaigns of Napoleon* game system: a poor leader is able to command fewer subordinates than a good leader.

To impel the player requires somewhat more subtle an approach, but not appreciably so. Rewards and punishments within the game system are often used to guide behavior. Simulations Publications Inc.'s *Breitenfeld* is a game of a battle in the 30 Years War between the Swedish King Gustavus Adolphus and the Imperialists. Swedish cavalry making hell bent for leather charges get a tactical bonus but are penalized substantially when the charge has been resolved. Quite reasonably, a player may expect to see this tactic at critical junctures in the battle when benefits outweigh the risks. The player begins to get a feeling for the dynamics of Swedish generalship, a minor example of role-playing,

Another way board games create sets of expectations is by their victory conditions. Manipulating these is similar to RPGs' experi-



ence systems. If the victory conditions place heavy emphasis on body counts, the battles will be bloody. If they place emphasis on taking and holding positions, battles will tend to be more ballets of maneuver. Depending upon the historical, fantastic, or futuristic circumstances, the game designer creates a system wherein the players must understand a foreign culture.

Well designed board games do create expectations, but RPGs go further. One of the fascinating aspects of RPGs is the way they integrate tactical actions into a much larger campaign. There are two parallel time streams, one fast, one slow. Play moves along the slow stream until a confrontation or encounter requires the action to accelerate, then the characters jump to fast time. Parallel time streams are complimented by different ground scales as well. The two levels of play in a RPG mesh like two well engineered gears.

Another feature of RPGs is that their characters are not static. They can learn and grow, changing their abilities as they do so. The characters can achieve a simulacrum of life.

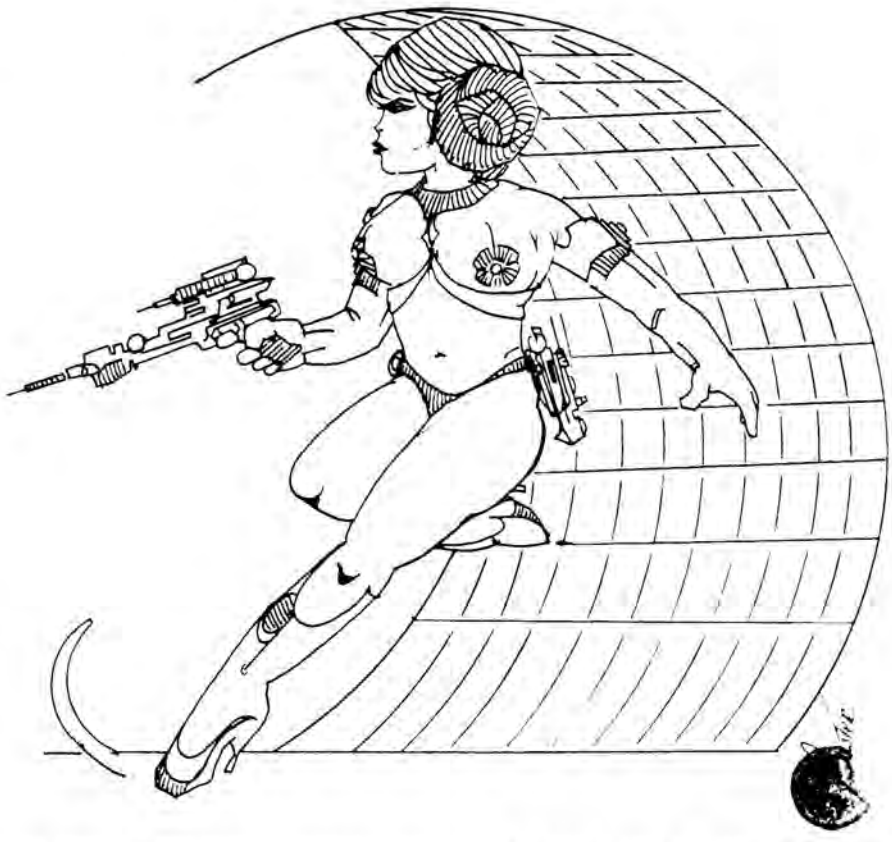
Although the concept was derived from military wargames, the GM in the RPG is a very useful addition. He serves not only as creator, but also as arbitrator and adjudicator of conflicts, as well as being the puppet master of the world's populace not represented by players.

What would it take to convert a board game to role-playing? The first requirement would be define the roles explicitly by listing the expectations. Next, experience must be related to the character's role and to the promotion system. Unless he is deliberately creating a world of criminals, the designer has to approach this step with caution. Promotion due to the ability to spill guts and steal gold will produce pathological behavior. One way to avoid this problem is to separate skills improvement from role expectations. Finally, the tactical game must be viewed as a means of resolving conflicts that occur during the campaign. It would also be helpful to provide for more than one conflict resolution system. If the player is left only with combat, he has no choice but to attempt to bludgeon his way through problems.

EXAMPLE

The game I have chosen to convert is Metagaming's *Ogre*, chosen not only for the quality of its design but also for its low price and availability. The principles developed in this article could be applied to almost any board game, particularly tactical games that focus on single characters or entities.

An ogre is a cybernetic tank. Its awesome power on the battlefield derives not so much from its impressive technology as from its size: 50 meters long; nuclear powered with as much firepower as a 20th century armored batallion; and a thoroughly inhuman artificial intelligence. Ogres are employed on a post-nuclear war battlefield in the 22nd century, but no matter how surreal the environment, the technology of the ogre is familiar. Today's computer systems are approaching artificial intelligence. The ogre's precision guided nuclear munitions are simple extrapolations of today's smart artillery shells and missiles. Probably the least expected feature in terms of what we know now is the ogre's meter thick armor that can withstand a direct hit from a tactical nuclear shell. In the game, only the ogre's exposed parts, its weaponry and tread units, are vulnerable.



Opposing the ogre are conventional forces divided into four branches: infantry; armor; artillery; and ground effect vehicles (GEVs). All use the same basic technology as the ogre, substituting natural for artificial intelligence. The ogre's difference is one of degree, a quantitative difference so great it becomes a qualitative one.

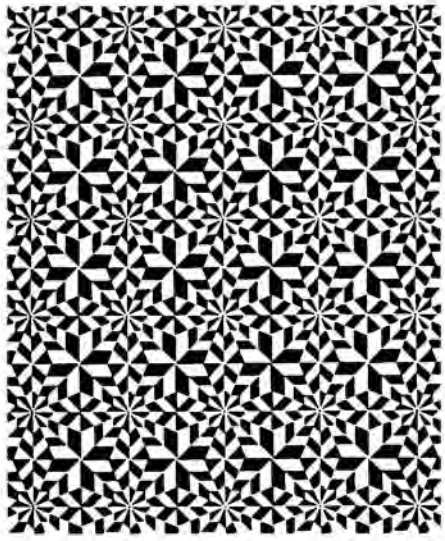
Infantry are in powered armor suits that enable them to individually carry the firepower of a tank and survive in the post-armageddon environment. Tanks are either heavy, cannon armed, or missile firing. Artillery batteries are long ranged and powerful on the attack, but static with low defensive strength. The queen of the battlefield is the GEV, a superfast, armed and armored hovercraft. It embodies the essence of the "shoot and scoot" principle as it is allowed to move, fire, and then move again.

The game system of *Ogre* uses a conventional move-fire sequence alternating between the players, with the additional post-combat move for the GEV noted. Combat resolution is by odds ratio with three results. No effect and destroyed results are normal, and there is a third result, disrupted, that leaves the vehicle extremely vulnerable on the following turn.

One departure from the conventional game is that the ogre's characteristics are not shown on its counter. Different versions of the ogre have different mixes of weaponry and movement allowance. These are recorded on scratch paper and erased as destroyed. The different weapons of the ogre are missile batteries, primary and secondary cannon (which differ in strength and range), and anti-personnel cannon. In addition to these "traditional" weapons, the ogre can squash people and mechanical things by running over them, a tactic favored by more sadistic players.

An ogre is usually pitted against a combined arms batallion in an attempt to destroy the conventional force's command post, which has neither combat ability nor movement allowance, a classic sitting duck. As the game blurb says, "It's an even match."

The following sections add to the game the elements needed for role-playing. I have made no attempt to reproduce the rules beyond the summary already given. That would not be fair to the designer nor the publisher. To actually use this system, you must have a copy of the game. It is available from Metagaming, Box 15346, Austin, TX 78761 for $2.95 plus 50 cents for postage and handling.



OGRE ROLE-PLAYING RULES

1.0 OGRE EXPECTATIONS

1.1 General. Assume the ogre's brain is an artificial intelligence unit (AIU) with the ability to learn from experience, perform minor repairs on itself, and can be transplanted to a new body when appropriate. Further, since it develops a unique, albeit mechanical, personality, its name is painted in symbolic form on the hull. That way, ogres can be identified on the battlefield and can have individual reputations.

1.2 Expectations. The ogre AIU is primarily a military device. As such, it is expected to become highly proficient in the use of weaponry, to follow orders, but far more important, it is expected to fulfill its missions. No single task has a higher priority than the mission. Murder and mayhem are important only to the degree that the mission is accomplished. If the mission fails or after it is successful, extracting the ogre from combat becomes the highest priority, as AIUs are expensive, rare, and transplantable to a fresh body if necessary. The capability, skills enhancement, and promotion systems will be based directly upon these priorities.

2.0 NEW OGRE CHARACTERISTICS

2.1 Capability. An AIU is capable of learning and begins its life at less than maximum ability. Capability describes the AIU's ability to coordinate the weapons and movement of the ogre body. Table One lists the capability levels for the Mark III and Mark V ogres, the only versions encountered in the original game.

2.1.1 Capability Point Use. As the ogre performs tasks during its combat game turns, it expends capability points. When it has expended all its capability points, it may not perform any other actions that turn. Each turn, the capability points become available again, but they may not be saved from turn to turn. Table Two lists capability point costs.

2.1.2 Tactical Bonus. When the AIU has gained 50% more capability than the starting level for its model, it may expend capability points to modify attack die rolls. Such use of capability points must be announced before the die roll. The level at which the tactical bonus applies is shown on Table One, and the cost of such use is shown on Table Two.

2.1.3 Capability Enhancement. See section 3.2 for the method by which capability changes.

2.2 Reputation. The AIU has the ability to model human behavior and draw conclusions from the model. Reputation measures the psychological impact of an ogre on humans and gives the ogre a new means of defeating them. Reputation begins at six and may increase or decrease. When the ogre moves adjacent to a conventional unit and does not attack it in the following combat phase, the conventional unit must undergo a morale check. The check is a die roll against reputation and the process is in section 4.3.2. Section 3.3 explains how reputation is enhanced or degraded.

3.0 ADVANCEMENT

3.1 General. There are two types of advancement. The first is the increasing competence of the AIU in handling its "limbs" while under fire. The second is promotion by transplant to a more capable body. In general experience points are awarded in tenths of a point, and as they accumulate, each full point is immediately translated to additional capability or reputation as appropriate.

3.2 Capability Enhancement. Capability Experience Points (ceps) are awarded for the successful use of weaponry and are lost when the AIU fails to properly defend itself. As stated in section 3.1, ceps are converted immediately to an increased capability, even if the increase would occur in the middle of a combat phase. Table Three is the cep schedule.

3.3 Reputation Enhancement. Like a western gunslinger, as the AIU spreads terror its reputation grows. Reputation Experience Points (reps) are earned according to the rep schedule on Table Three. The process of accumulating or losing reps is the same as ceps.

3.3.1 Negative Reputation. It is mathematically possible for an AIU to have a negative reputation, the mechanical equivalent of cowardice. When reputation is less than zero and a conventional unit (except infantry) ends its movement phase adjacent to the ogre, roll three dice against the absolute value of reputation. If the result is greater than that value, move the ogre in a randomly deter-

TABLE ONE
CAPABILITY CHARACTERISTICS FOR OGRES AND TACCOMS

Level	*Minimum Capability*	*Tactical Bonus*	*Strategic Movement*
Ogre Mk III	16	24	3
Ogre Mk V	20	30	3
Taccom Branch chief	20	30	4
Taccom combined arms chief	30	45	6

TABLE TWO
CAPABILITY COST SCHEDULES FOR OGRES AND TACCOMS

Action	*Ogre*	*Taccom*
Move	2 per hex entered	1 per unit moved
Fire Missile	2 per missile fired	2 per missile tank attack
Attack	1 per weapon used	1 for each unit attacking 1 for each infantry stack attacking
Die Roll Modification	2 per 1 point increase (attack only)	2 per 1 point change (attack or defense)

TABLE THREE
OGRE CAPABILITY AND REPUTATION EXPERIENCE POINTS

Action	*CEP*	*REP*
Destroy enemy unit	0.1	0.1
Destroy taccom	0.5	none
Ogre weapon destroyed	- 0.1	- 0.1
Ogre movement point lost	- 0.1	- 0.1
Enemy unit fails morale check	none	0.1
Enemy unit is overrun	none	0.2

mined direction one die roll in hexes. In addition, the more powerful surviving weapons system is shut down for the following turn. If reputation is 0-3, no check is necessary, but the most powerful weapons system is similarly inoperative.

3.4 Transplant. Proficiency in arms is a necessary but not sufficient precondition for transplant. Table One shows the minimum capability before the AIU is eligible for transplant. There are two further conditions: 1) reputation must be greater than ten, and 2) the AIU must have a mission ratio greater than one (see section 3.4.1).

3.4.1 Mission Ratio. This is a simple ratio of successful missions to failures. It begins at 1:1. Upon successful completion of a mission, increase the numerator by one; when a mission fails, increase the denominator by one. Partial success, being equivocal by nature, neither increase the numerator nor denominator of the mission ratio.

3.4.2 Encounter. Transplant may only occur in an ogre base and only on a turn in which the ogre has elected to remain in base and has a transplant encounter. Transplant takes one full game day.

3.4.3 Capability and Reputation. On transplant, all capability and ceps in excess of the new minimum are lost. Reputation and reps are unaffected.

3.4.4 Mandatory Transplant. If the AIU has the reputation minimum, twice the minimum capability for the new level, and a mission ratio of 2:1 or greater, transplant is mandatory at the first opportunity.

3.4 Unplugging. An AIU with a negative reputation and mission ratio of 1:3 or less is unplugged and permanently lost when transplant occurs. Begin with a new Mark III AIU.

3.5 Record. The ogre player will be maintaining a record of weapons and movement points already because the basic game requires he do so. On the same record he lists capability, reputation and ceps and reps.

4.0 TACCOM

4.1 General. The command post counter actually represents a tactical commander who is himself part computer and machine, as he is directly linked to the unit's sensors, communications and data processing systems. Being quasi-human, a taccom is capable of learning and growth. The basic concepts of taccoms are similar to those of section 1.0-3.0 for ogres, and the following sections discuss the similarities and differences.

4.1.1 Taccom Levels. There are two taccom levels: branch chief and combined arms chief. A branch chief must specialize in one of the four branches (artillery, armor, infantry, or GEV), and no more than one third of the units under its command may be from any other branch. A combined arms chief has no such restriction.

4.1.2 Taccom Expectation. A taccom is expected to be proficient in the use of its soldiers and equipment, able to inspire its humans and keep everything running efficiently. These expectations will be incorporated into the taccom's characteristics, capability, and valor.

4.2 Capability. Just as an AIU, the taccom has a capability expressed in points which are expended to move his units and attack with them. Table One shows the minimum capability levels for the taccoms. Table Two has the capability cost schedule. Table Four has the taccom cep schedule for acquiring experience.

TABLE FOUR
TACCOM CAPABILITY AND VALOR POINTS

Action	*CEP*	*VAP*
Ogre destroyed	0.5	0.5
Ogre weapon destroyed	0.1	none
Ogre movement destoyed	0.1	none
Each friendly unit destroyed	- 0.1	none
Unit fails morale check	none	- 0.1
Unit breaks off map	none	- 0.2

4.2.1 Tactical Bonus. Just as the AIU, once the taccom has acquired sufficient capability, it may enhance attack die rolls by expending capability points. However, in addition, it may expend points from its next phase or turn to alter ogre attack die rolls. This expenditure is announced after the ogre player announces any die roll modification and before the die is rolled.

4.3 Valor. The second major attribute of a taccom measures its ability to inspire its troops. It determines whether they will stand up to an ogre.

4.3.1 Valor Points (vaps). Valor begins at zero for a new taccom. Vaps accumulate according to the schedule in Table Four. Each full point is immediately translated into a valor rating for the taccom. Valor will be used as a die roll modifier whenever troops have to make a morale check against the ogre's reputation.

4.3.2 Morale Check. When the ogre moves adjacent to a conventional unit (except the taccom) and does not attack, the conventional unit undergoes a morale check. The taccom rolls three dice against the ogre's reputation. Increase the die roll by the taccom's valor rating. If the modified result exceeds the ogre's reputation, the unit passed its morale check, if not, it failed. Failed units are broken (see section 4.3.3).

4.3.3 Broken Units. A unit failing a morale check is treated as a disrupted unit. In addition, it will flee. Roll a die to randomly determine the direction of flight, then roll a second die and move the unit the resulting number of hexes, ignoring terrain. If this takes it off the map, it is lost. There is no additional penalty other than flight for a disrupted unit that fails a morale check.

4.3.4 Negative Morale. A taccom with negative morale sees that number subtracted from the ogre-induced morale check die roll. In addition, negative valor may lead to demotion (see following sections).

4.4 Promotion. The basic process is the same as for AIU transplant. Capability must be at or above the minimum for the new level, but more is required. Valor must be positive, and a favorable encounter rolled while the taccom is in base. Promotion requires two full days. All capability in excess of the new level s minimum and ceps are lost. Valor and vaps are unaffected.

4.4.1 Demotion. If valor is negative and capability falls below the minimum for the current taccom level, demotion will occur whenever a promotion encounter occurs. Branch chief taccoms are removed and the player begins with a new branch chief.

4.5 Record. The taccom player must keep a record of his characteristics, ceps and vaps.

5.0 ENCOUNTER SYSTEM

5.1 General. A campaign is played in one day turns. At the beginning of each day the GM may assign a mission to players in bases or they may announce their intentions. The players then begin strategic movement (see section 5.2). Each hex requires an encounter die roll. There are three successive encounter die rolls for units in base. Once an encounter in base occurs, there are no further die rolls for that day for that player.

5.2 Strategic Turns. Daily turns take place on a strategic map. Strategic movement is given in hexes in Table One. For taccoms in the field, all units have the same strategic movement allowance, even though some may have no tactical movement. For a map select a map with a scale of approximately 12 km to the hex. SPI's *Tannenburg* map has such a scale and covers eastern Europe and the Russian border regions. Ogre and taccom players should have a base designated on the map.

5.3 Tactical Turns. Ogre rules and this expansion govern tactical play. One hex on the strategic map equals a full tactical map, so players should have a variety of tactical maps available. SPI's *Blue & Gray* game series maps provide variety. Play reverts to strategic when an encounter has been resolved.

5.4 Encounter Table. Table Five is used to determine encounters. It is used for both taccom and ogre players. It contains two die roll columns for active and passive combat environments. Any turn in which combat occurred or which follows such a turn is an active environment turn.

5.4.1 Random Force Generation. Table Six is used to determine force size and composition when an encounter occurs. In addition, it may be used to "stock" a base initially.

5.5 How to start. The GM devises a campaign scenario and assigns missions of his own devising, although the encounter table may be used as a guide. In addition, the player may design his own base, but it's populated by the GM using random force generation. A base should contain the bare essentials for command control of all units assigned to it, power generating equipment, sensors, defensive posts and bunkers for the units, as well as maintenance and some means of communication and

TABLE FIVE
ENCOUNTER MATRIX

D6		*Place of Encounter*	
Active	*Passive*	*Field*	*Base*
1	–	Assault	Assault
2	–	Ambush	Assault
3	1	Stragglers	Raid
4	2	R or R	None
5	3	None	Raid
6	4	None	R or R
–	5	Convoy	R or R
–	6	Ambush	P or T

Explanation

Assault – the player meets a full scale attack with no surprise.
Ambush – small surprise attack, ambusher has a free turn.
Raid – surprise attack by a small force.
Stragglers – small friendly force heavily damaged in battle.
R or R – repair or replacement. Taccoms get new units, ogres are repaired randomly.
Convoy – 2D6 enemy supply vehicles with escort.
P or T – promotion or transplant.

transport connecting it to the rest of the army. Note that a GM may choose to create new levels (such as base commander, a very advanced taccom, or ogre group commander sealed in a defensive bunker).

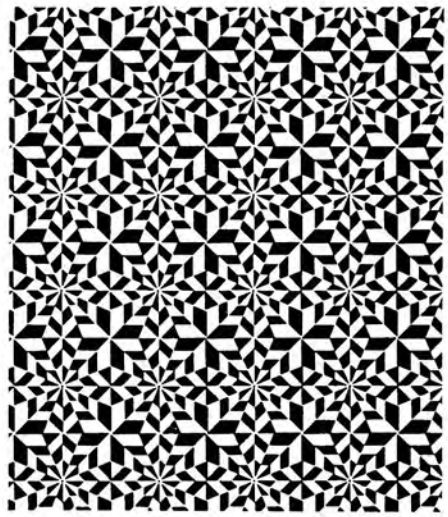


TABLE SIX
RANDOM FORCE GENERATION

Ogre Force Type	*Mk III*	*Mk V*
Base Garrison	1D6	1D2
Raid	1 on a roll of 1-4	1 on a roll of 5; 6 is a Mk V and roll again
Ambush	1 on a roll of 1-4	1 on a roll of 5; 6 is a Mk V and roll again
Assault	1D3	1
Convoy Escort	1D2	none

Taccom Force Type	*Branch*	*Combined Arms*	*Infantry*	*GEVs*	*Artillery*	*Tanks*
Base Garrison	1D6	1 less than branch	1D6	1D6	1D3	1D6
Raid	1 on a roll of 1-5	1 on a roll of 6	2D6	2D6	none	1D6
Ambush	1 on a roll of 1-5	1 on a roll of 6	2D6	1D3	1D6	1D6
Assault	roll as for a base garrison, then delete 1 branch taccom and its units.					
Convoy Escort	1	none	1D6	1D6	none	1D3

Notes for Taccoms: When the force has tanks, one third will be missile tanks. Always remember taccom branch chief restrictions and any units violating that restriction are not available. For field replacement or stragglers roll one die and randomly determine what each unit is. Base replacement use the same procedure with two dice.

CONCLUSION

Role-playing is not specific nor unique to any one game form, rather it exists in all well designed wargames. The process is not always in a form we can easily recognize. I have tried to show a way to draw out these characteristics in a well designed game by a process of definition. The process can be applied to many games such as Chaosium's *Troy* or SPI's *Crusades*, both somewhat less bizarre than my example.

No matter how you play, role-playing adds an exciting dimension. In addition, its psychological aspects may make players more aware of the real decisions commanders must make. But, role-playing is fun, and that is the most important thing you can say about it. Any greater elaboration using depth psychology or economic analyses is simply saying the same thing again and again, but more obscurely.

Enjoy your games and remember that ogres do not have to be flesh and blood, and for a brief while, our dreams can live.

ACCESSORY REVIEW

ZARGONIAN FIGURES

Alternative to Leads

By John T. Sapienza, Jr.

Fantasy role-playing evolved out of miniatures wargaming, a hobby in which lead figures are painted, placed on stands, and used to represent units of soldiers, cavalry, or whatever. The use of figures has been with us from the beginning of the role-playing or adventure gaming hobby. This has continued because figures are not only pretty, they are useful, too. They give the players a good grasp on how many characters can stand and fight in a hallway, for example. And they give instant reference to such important questions as whether you have a clear line of sight to shoot an arrow or cast a spell at an opponent.

Leads are also an inspiration to artistic impulses among those who enjoy painting them. In fact, painting leads can be a hobby in itself. I have spent many enjoyable hours painting figures in my collection, even though I am far from an expert painter. There is simple joy in turning a grey model into a colorful character figure.

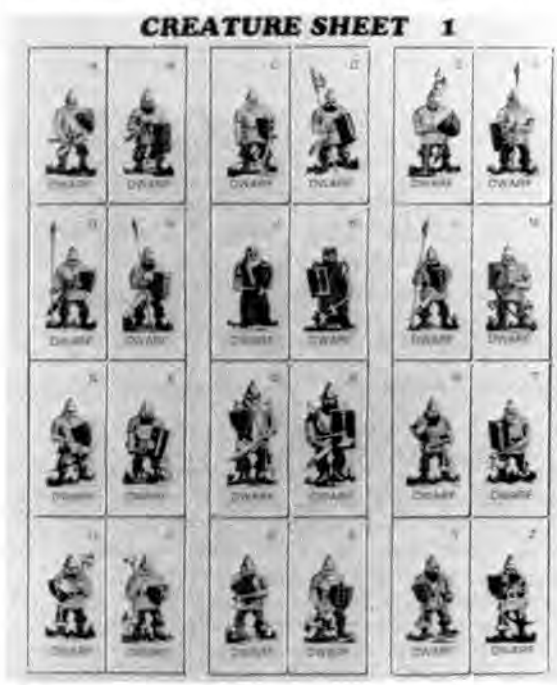
Still, it must be recognized that lead figures have disadvantages, too. Possibly the main one for new gamers is fear – the feeling that you really can't do a good enough job to avoid embarrassing yourself in front of your friends and relatives. Then, there is some objection to the mess created during the process of painting, and the storage space required for the paints and brushes. Cost is another important problem, for leads generally cost between $3-4 a pack or $10-12 a box, running 80 cents or more apiece. If you need a lot of figures, that adds up in a hurry. Finally, figures are made of lead, and a bunch of them add up to a lot of weight to carry around. Because of these factors, many gamers have held back from using figures in their gaming.

Now there is an alternative to using lead figures, thanks to Bearhug Enterprises, Inc., PO Box 12, Mission, KS 66201. Bearhug has introduced other gaming accessories in the past, notably their treasure and equipment pieces on die-cut sheets, but this is their most ambitious project yet. They have taken the idea used in many wargames of die-cut, printed playing pieces, and adapted it to use in miniatures gaming.

ZARGONIANS

The Zargonians are creatures of many races, and are not keyed to any particular game, or any particular world. They are thus designed to be usable with any fantasy role-playing game. They come in packs of three sheets of 24 figures each, or 72 figures to a $5 pack. That's seven cents apiece, almost incredibly cheap. The first twelve packs released are monsters, and come in multiples of different kinds of creature, by providing three identical sheets in each pack. On each sheet, however, every one of the 24 monsters is a different figures, a nice touch that avoids the look of endless clones of the same monster. All figures are in color, too. By the time you read this the next series should be out, including more monster packs and two Character Sets covering male and female representatives of the elvish, dwarvish, and human races, in all of the principle types of profession likely to be found in any game. Also, unlike the monster packs, each sheet of the three in each Character Set will be different.

Each figure comes on a die-cut piece that easily separates from the sheet it comes in. Each piece is 1½" tall, ¾" wide, and 1/16" thick. To make them stand up as figures, you need



a set of stands, which are black plastic bases ¾" square with a ¼" tall slot that grips the figure securely. Once a figure is in a stand, you can pick up figure and stand as a unit, and move it around just by grabbing it at the top. They are fairly sturdy for cardboard, and should take a reasonable amount of wear. A set of stands is 48 for $5, which considering the price of oil is pretty cheap. And you don't need a stand for every figure you own, either. They are intended to be taken off after play, so that the figures can be stored compactly in an envelope or box, and the stands put back in a bag (a plastic ziplock bag works fine). You may wonder whether this will wear out the bottom of the cardboard figures as they slip in and out of stands. The manufacturer is convinced that only a minimal amount of wear can be expected on the printed figures, but a test with one, putting it on a stand and taking it off again ten times did fray the botton edge somewhat. There are two approaches to suggest for this. Either recognize that any wear on a figure will be hidden from view while it is in a stand, or if you are very particular put some tape on the bottom ¼" of your favorite figures for protection.

Each counter is quite a bit larger than the figure drawings, so as to leave room for printed identification. Interestingly enough, the identification is hidden by the bases, an intentional bit of cleverness so that the players cannot read off what kind of monster they are facing; they must identify it by sight alone! In addition, each monster of a group is designated by a letter of the alphabet, so when a player is shooting the target can be identified precisely. There is a bit of a problem with this, in that the pieces are printed only on one side. Thus, if the player can read the letter the Game Master cannot, and vice versa. The obvious solution is to take a felt-tip pen and write on the back of each piece its letter (and race, if you need it). A prettier method might be to glue identical pieces from matching sheets back to back, giving you a visual check from both sides. To do this, put one figure in a stand first, so you can glue the other high enough to clear the stand. The low (normal) side would then be the "front" and the tall (added) side would be the "back." This would, of course, cut your number of monsters in half. But then, they would still cost only 14 cents apiece for the doubled-up pieces. Even if you add in the 10 cents for the base, for a total of 24 cents, it's still less than a third the cost of the same monster in lead, for comparison. Cheap enough to play around with.

The Zargonians' squared-off nature gives them four natural positions on the gameboard: standing up, lying on their back, lying on their front, and lying on their sides. I therefore want to suggest some playing conventions for those who use these figures, because they are useful. Figures lying on their faces are dead. Figures lying on their back are asleep. Figures lying on their side are paralyzed. Adopting these positions as standard symbols of condition can save a lot of confusion while playing.

The overall quality of the line is very good, and designer Daryl A. Shirley (Bearhug's president) and artist James Mirick have every reason to be proud of it. The drawings of the monsters are a bit livelier than those of the dwarves and elves, leading to a suspicion that the artist has less sympathy for those races than for the others, perhaps. By this, I mean that the elves and dwarves tend to just stand there, looking a bit stiff, while the other monsters tend to be more in motion, which is more attractive to me. In any case, the figures are attractive enough without nitpicking on details. There is only one problem with the line, a slight problem in the printing in my review samples, in which a number of pieces had a mismatch between the red image and the rest of the figures. This resulted in making the figures on some sheets less sharp than they might be, and the printing somewhat difficult to read. I assume that this problem will be fixed in subsequent printings, however, and it is at most a minor matter. The die-cutting of the figures is excellent, as is the control over dimensions, and the stands work well.

The figures used here are two Citadel leads, the evil priestess (FA-23) is shown flying and the anti-hero (FA-24) is shown fighting a Zargonian troglodyte.

In fact, the stands work very well indeed, so much so that I discovered another use for them. We have been using dice to place figures on to depict flying ones, which doesn't raise them very high. But by fastening a stand to the top and bottom of a counter, you now have a platform for putting another figure on top for flyers. The stands are sufficiently uniform to provide a reasonable secure platform. Note that the stands hold the figure at a bit off true vertical. I believe this was done intentionally, to make them easier to see from the front, but in making a flyer platform remember to reverse the top stand with respect to the bottom, so that the platform will stand straight. Such a platform is sturdy enough to hold a lead figure, too.

Which brings us to the question of whether Zargonians mix with leads, and whether it matters. Yes, and yes. That is to say, although the Zargonians stand much higher than typical lead figures, the images on them are in the same scale. As a result, you soon come to see them as working well together when mixed. And yes, it matters. You see, many people already have a large collection of leads, which they use primarily to represent characters. To these gamers, it is highly pertinent whether the Zargonians can be used mixed with leads, for if they can, then their favorite leads can continue to represent characters while the Zargonians can be used to represent monsters. This was one of my principal worries, and I am satisfied that they work fine together.

A question arises to just who will want Zargonians. Will they cut into the market for leads, or will they create their own market among those who don't use leads? I think the answer is mixed. The people most likely to be attracted to the Zargonians are those who shied away from leads for their cost, weight, and need to be painted. These are principally the new gamers, whose numbers grow every month, and they represent a market that the manufacturers of lead figures have not tapped to as great an extent as they might have wished. On the

other hand, people who now use leads will be reluctant to give them up. There is something innately satisfying in the three-dimentional sculpture of a lead figure, and the heft of its mass, that simply cannot be met by a cardboard figure. In addition, the pleasure of painting figures is a hobby in itself, which many will want to continue doing, and enjoying the results of their artistry. In other words, I don't see the Zargonians as cutting the market out from under the makers of lead figures. There is ample room for each, for they largely serve different markets.

However, it does seem to me that Zargonians will be competing with lead figures for monsters, if not so much for character figures. The reason for this is the need to own monster figures in large quantities. A player may need only a few figures, one for each character being played. But a GM needs small armies, groups of many different kind of monster, to handle many different kinds of encounters. For many gamers, the effort to paint so many figures, and the cost to buying so many, have kept them out of the monster figure market. Zargonians offer these gamers an alternative, one that is cheap, requires no preparation, stores compactly, and is light enough to carry large numbers around (such as to a convention) without great effort. Thus, I believe that the Zargonians, and the similar pieces that are likely to appear if they prove popular, will be competing with the manufacturers of lead figures for monsters, at least among those gamers who used leads for characters. On the other hand, I can see the companies who make lead successfully competing with character figures, since players may be willing to put more effort into those. It will be interesting to see what the figure market looks like this time next year.

THE FIGURES

Creature Set I contains dwarves, 60 warriors, six clerics, and six leaders. Each sheet contains five with crossbows, four with hammers (including one cleric), four with axes (including one leader), four with spears, two with halberds, two with mattocks, two with maces (including one cleric), and one with sword (the other leader). These are their main weapons; others hang at their belts. Every dwarf has a shield, including those holding crossbows and halberds. Apparently nobody told the artist about the nature of two-handed weapons. All are in chainmail except the clerics, whose robes cover their armor, and the leaders who wear plate armor.

Creature Set II contains orcs, all warriors. Each sheet contains six with spears, eleven with axes, three with halberds, two with bows, one with flail, and one with sword. Several carry crossbows in addition, and several are fighting with an axe in one hand and a sword in the other (I counted the weapon out front first). Again, several are trying to use two-handed weapons like halberds or bows with a shield in the other hand. (Two side comments that apply to several sets in this series: When I call something a "halberd" I include several drawings that might be better termed "poleaxes." Also, it is interesting to notice that a sizable minority use their weapons left-handed.)

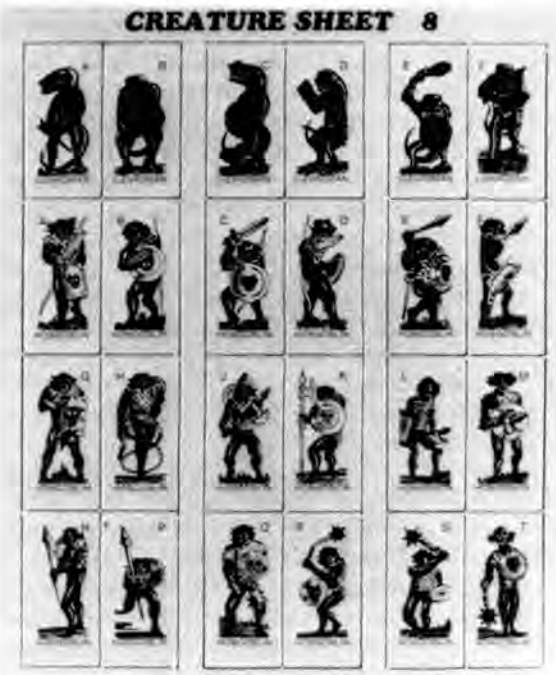
Creature Set III is bugs, and includes six bombardier beetles, nine boring beetles, six fire beetles, three rhinocerous beetles, six giant spiders, twelve large spiders, six huge spiders, three dimension spiders, six ticks, nine wasps, three scorpions, and three scavenger bugs. You may have to change the name of these as you use them, depending on the game.

Creature Set IV is miscellaneous nasties, containing six harpies, six war dogs, six hellhounds, three salamanders, three metal seekers, three brain eaters, three medusas, three intelligence seekers, three cockatrices, 15 bloodsucker bats, three false dragons, three satyrs, three nymphs, three imps, three brownies, three created familiars, and three demon familiars.

Creature Set V is undead. It contains 30 skeletons with various weapons (and a few without), 21 ghouls, and 21 zombies (of which six are female).

Creature Set VI is reptiles. It has 21 giant frogs, six giant toads, three ice toads, nine killer frogs, three basilisks, and 30 troglodytes.

Creature Set VII is elves. There are six black elves, all in robes with daggers. There are 12 grey elves, three in robes with dagger and nine in chainmail with sword and shield. There are 54 high elves, six in robes with daggers, three with two-handed swords, nine with bows, 18 with sword and shield, and 18 with spear and shield.



Creature Set VIII is lizardmen and hobgoblins. Each sheet contains six lizardmen, all with wooden shields, three with clubs and three with darts. Each sheet also contains 18 hobgoblins that look formidable enough to serve as urik hai in *Dungeons & Dragons* or dark trolls in *RuneQuest*. All wear what could be either scale or chainmail, five carry sword and shield, four spear and shield, four morningstar and shield, three halberd and shield (one two-handed), and one with a whip. These are my favorite monsters of the Zargonians, at least of the first twelve sets.

Creature Set IX is rats and bugs. Each sheet contains seven rats (they look like giant rats to me), eleven ants, three warrior ants, and three centipedes (all giant size).

Creature Set X is miscellaneous animals. Each sheet contains five gargoyles, two grey apes, two hyenas, two wild boars, two weasels, and one each of gorilla, black bear, owl, otter, porcupine, skunk, wolverine, jaguar, leopard, lynx, and puma. Nice kitty. . . .

Creature Set XI is the nastier undead. Each sheet contains seven shadows (which would work nicely as ghosts, too), six wights, four wraiths, three mummies, two spectres, and two vampires, one male and one female.

Creature Set XII is bandits and berserkers. Each sheet has 16 bandits, with two leaders in chainmail, sword and shield. The rest are in leather armor, four with sword and shield, three with spear and shield, three with crossbow and shield (sigh), two with halberds (and no shield, at least), and two with bows. The berserkers are really more Viking types, all wearing chainmail (instead of being bare-sark, armorless, which is one meaning of berserker). Four have sword and shield, two with axe and shield, and two with two-handed axe. The figures on this sheet could serve as human adventurers, too, until the Character Sets are available.

Bearhug Enterprises has introduced a major new gaming accessory. In my opinion, the Zargonian figures have the potential of introducing gaming with figures to many people who would never have used traditional lead figures. In addition, the Zargonians offer an inexpensive way for adventure gamers to expand their present use of miniatures into gaming with major melees. Because of both of these factors, the Zargonians may be the most important accessory released this year.

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August 30-September 1, 1980 PACIFICON
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October 11-13, 1980 Council of the Five Nations V
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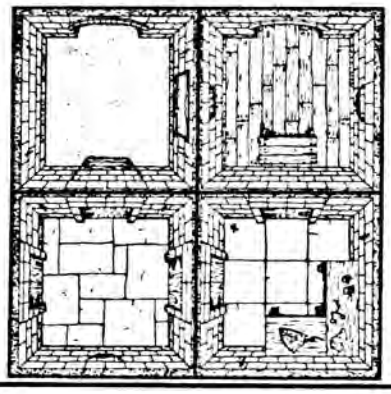

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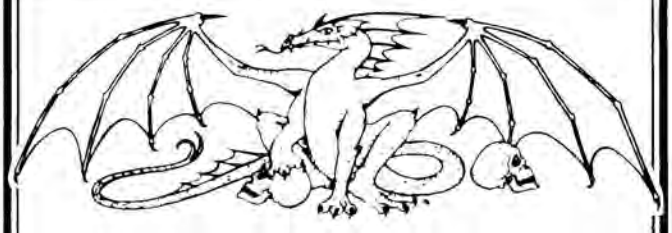

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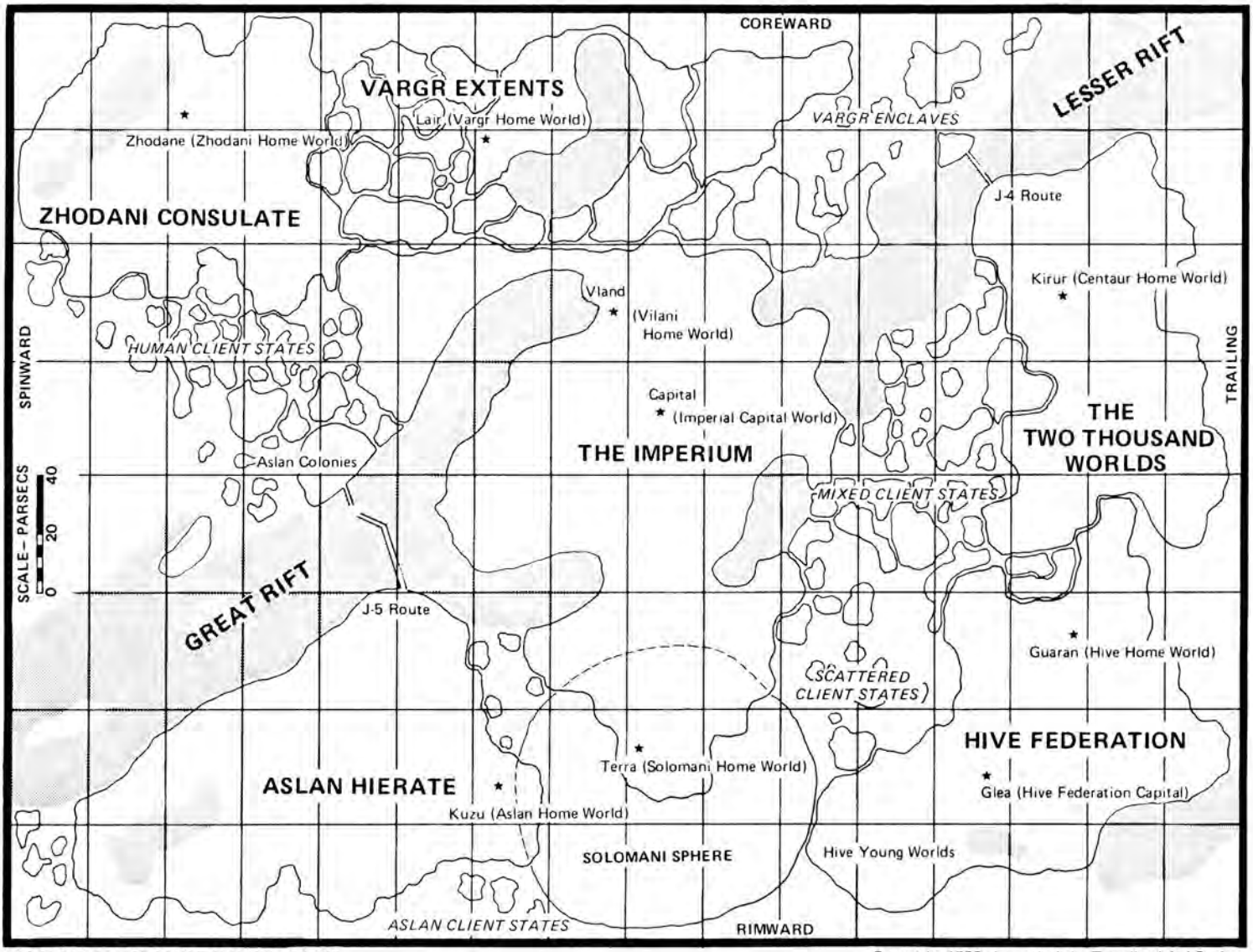
The Imperium

A TRAVELLER CAMPAIGN

By Marc W. Miller and Frank Chadwick



MAP OF THE IMPERIUM, 1105

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Library Data—The Imperium

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Science-Fiction Adventure in the Far Future

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The key to the stars is the jump drive — with it starships travel parsec distances in a matter of weeks. Its development marks the beginning of interstellar travel for any race, including humaniti.

A jump drive is both fast and simple. With one, it is possible to move from here to there (where both places are at least one hundred planetary diameters out from any large masses) in a period of about a week. The time in transit is independent of the distance travelled, which makes this system practical for interstellar travel, but for little else. The distance travelled with the jump drive is a function of the specific jump drive in use -- for varying sizes and complexities of jump drives, the performance ranges from one to six parsecs, with greater distances as yet unavailable. In point of fact, the theory of jump drive actually precludes greater jump distances.

A corollary to the jump drive concept is the fact that no method of information transfer faster than jump drive transmission has been discovered. Communication is thus restricted to the speed of transportation.

For Terra, the first rudimentary jump drives came into general use in the mid-21st century. These drives introduced the Terrans to Alpha Centauri, the farther stars, the Imperium, and the First Interstellar War, 2113 AD. That series of wars (there was, of course, more than one) hastened the fall of the Imperium, and resulted in the takeover of the existing structure by expanding Terran forces. Their rule (the Rule of Man, or the Ramshackle Empire, depending of who wrote the history) slowed, but did not stop, the continuing decay of the empire.

What followed is romantically called the Long Night. It wasn't romantic at all. The fall of the empire stopped much of the trade and commerce between worlds - many of these worlds died, no longer able to maintain their previous standard and unable to recapture the lower technology necessary for survival. Some worlds banded together in pocket empire, mere shadows of the former glory that was the First Imperium. And some worlds wasted their technological jewels fighting for the scraps of the empire that was left. The fighting and turmoil lasted nearly 250 years — from twilight to maybe nine o'clock. Some worlds didn't even know for sure that the empire had fallen; communications ships simply stopped coming, and no one could find out why.

Night continued for another 1200 years. About 30 years before dawn, a group of worlds under Cleon of Sylea established a firm industrial base and a strong interstellar government. This, coupled with a high population pressure, provided the impetus necessary for the reestablishment of the empire. In a 30 year campaign, the Sylean Federation actively recruited new member worlds for its interstellar community. Public relations programs, active commercial warfare, and (where necessary) battle fleets all joined to bring a full sector in the center of the Rift Gap under one rule. Proclaiming the Year Zero a holiday year to mark the beginning of a new era, Cleon accepted the iridium crown of the Third Imperium, established firmly on the foundations of the First and Second.

From the Imperium's advantageous astrological position, dominating as it did virtually all communication and trade across the Great and Lesser Rifts, it was easily able to incorporate additional sectors (over the following century) until the entire Gap was blocked, except to Imperially sanctioned movement.

THE IMPERIUM

Today (the 1105th year of the empire), the Imperium is a far-flung interstellar community encompassing over 1100 worlds within a region approximately 700 parsecs across. Interstellar government becomes a philosophical question; the problem initially seeming insurmountable. Distance, travel time, and communication lag all conspire against a functioning, efficient structure which can meet the needs of its subject population. But consider the lessons of history. Spain in the 16th century ruled much of the New World, with travel times of up to a year between the seat of government and the new territories. In fact, through most of history, timely governmental communication, with both a rapid dispatch of instructions and an equally rapid response, has been a dream, not a reality.

The Imperium has come upon two solutions which together ameliorate the

problems of distance: the xboat network and feudalism.

The Xboat Network: Like the body, with its network of veins and arteries, the Imperium is permeated by a network of xboat routes, or links, devoted entirely to the carriage of messages for official, commercial, and private purposes.

The express boat (xboat) is a small, fast ship filled with a pilot compartment, message data banks, and jump drives. The fit is so tight that the tiny ships don't even have maneuver drives. Each is capable of jump-4 (four parsecs in a week); it jumps, relays its messages to the station on arrival, and then waits to be picked up by a tug, refuelled, and sent on its way to the next station on the route. The local station on a world accepts messages, encodes them, and transmits them to a station at the edge of the stellar system. The network works like the pony express – with messages always moving at top speed. Transfer time for the messages from one xboat to another can be as short as ten minutes, and is rarely more than an hour.

Ultimately, the little xboats make their way to one of the many Imperial Way Stations scattered throughout the Imperium's subsectors. There, they are refitted, overhauled, and refurbished, only to be sent on their way again.

The xboat network makes the edge of the Imperium about 44 weeks out from the core and capitol; that represents a savings of better than 50% of normal travel time. And still the Imperium is straining under the effects of distance.

Feudalism: With such great distances separating stellar systems, individual responsibility and authority become of great importance. The Imperium is divided into sectors (20 of them), each about 32 parsecs by 40 parsecs in size. Each sector is divided into 16 subsectors (8x10 parsecs). And within a sector are perhaps 30 or 40 systems, with a star, worlds, and satellites.

Individual worlds, and even entire systems, are free to govern themselves as they desire, provided always that of course, ultimate power is accorded the Imperium. Interstellar government begins at the subsector level – on one world designated the subsector capitol. This subsector duke has a free hand in government, and is subject only to broad guidelines from higher levels of government, ultimately to the Emperor himself. The feudal approach depends greatly on a sense of honor, one cultivated by the hereditary aristocracy. This sense of honor is very strong within the Imperium; it has proven essential to the survival of such a far-flung community.

IMPERIAL CITIZENS

The Imperium encompasses thousands of worlds, many of them inhabited, and not all by humaniti. The number of intelligent life-forms which have been contacted is quite high. Within the Imperium itself, over 100 intelligent species have been identified. When regions beyond the Imperial boundaries are included, the total number rises to well over 400.

A superficial classification system has been created, based on empirical evidence, and to some extent on tradition. In general, intelligence has been divided into two classes – those which have achieved interstellar FTL (faster-than-light) flight by themselves, and those which have not. Many races have FTL capability, but the culture shock of meeting a superior alien race, and of receiving the high technology of FTL drive without developing it for themselves, takes something out of the race as a whole, and relegates them to a continuing secondary role in interstellar society. This classification scheme is, of course, empirical, but it has worked so far.

Those which achieve FTL drives are called the major races; all others are minor races. The major races tend to develop and expand, creating empires, taking other lesser developed races under their rule, while the minor races either languish or develop inferior empires.

Humaniti (old spelling: humanity) is a special case. Originally evolved on Terra, humans were disseminated over nearly a 100 worlds about 300,000 years

ago by the Ancients, a now extinct intelligent race. These various examples of humaniti then independently developed. Unlike non-human races, individual human races are classified as major or minor. Three human races (the Solomani of Terra, the Vilani of the First Imperium, and the Zhodani far to spinward) are major races. The nearly 40 other races of humaniti are all minor.

On the borders of the Imperium, several other major races have established their interstellar communities. These include –

The Aslan, a race evolved from carnivore/pouncers and characterized by a strong family-based social organization.

The Vargr, genetically manipulated from carnivore/chaser stock by the same Ancients who disseminated humaniti to the stars. The Vargr have long suffered from an inability to organize themselves (to any degree or for any length of time) beyond the star system level, and their empires tend to rise and fall with unsurprising regularity. In addition, the Vargr suffer from a racial inferiority based on the knowledge that they are not the products of evolution; that they were manipulated into intelligence by someone else.

The Centaurs (a misnomer actually, since they certainly do not look like the centaurs of Greek mythology) are evolved from herbivore/intermittent stock. With six limbs and a centrally placed head, they are most notable for their slow pace of life and philosophical orientation.

The Hive is a communal life form derived originally from omnivore/eater stock.

The Imperium includes Solomani and Vilani humans, as well as many minor human and other races. The Zhodani, the only other major human race, are situated far to spinward, in their Zhodani Consulate. The main difference between the Zhodani and the other human races is psionics. While most humans are not talented or trained in psionics, the Zhodani train their aristocracy in psionics from birth, and it is a function of their government. It is also a point of difference and contention between Zhodani and other humans.

Tradition has a term for the races which dominate this region of the galaxy: the Six Races. What this term means exactly is uncertain. The tradition predates the Solomani achievement of FTL, though not the Vilani and Zhodani. Thus, one school of thought holds that the Six Races are properly the Centaurs, Hive, Vargr, Zhodani, Aslan, and Vilani.

The discovery (in 790, Imperial date) of multiple world examples of the Droyne, an intelligent race of an essentially hive or caste system gave new weight to the Six Race system. If all of humaniti is considered to be one race, the Droyne can be considered the sixth race in the Six Race concept.

The Droyne do not have FTL drive. However, they occupy seven individual worlds (systems, they do have interplanetary drives) spinward of the Great Rift. One system is within the Imperial borders (Five Sisters subsector) and under intense scientific investigation. If the multi-system domain of the Droyne is the result of their own efforts, then they may be a major race, and merit the designation. Evidence (for example, their genetic hive/caste system includes a technician class; they have strong physical evidence supporting the self-development of an especially efficient FTL drive) indicates that they once had FTL and used it extensively, but have since forsaken it for reasons of their own, probably linked to their societal structure.

THE SOLOMANI HYPOTHESIS

The name Solomani arose with the close of the Long Night. The use of Terra or Terran as a descriptor fell into disuse, with Solomani being substituted. Varying explanations of its meaning have been advanced: Men of Sol, Only Men, and True Men being the most popular translations.

The current Solomani Movement grew out of the widespread acceptance of the Solomani Hypothesis, first convincingly advanced by Magis Sergei haut -Devroe (64 to 141). While the notion that humaniti had originated in his natural form on the planet Terra in the Sol system was not novel, numerous other sites had been proposed as well. Such evidence in legend and recent history as was available could not be used to favor any one option. Inter-marriage between various human races was a known fact; the Vilani Empire used it to advantage in absorbing the human cultures it met as it expanded. The Terran victories which brough the First Imperium tumbling down brought extensive inter-marriage between the (albeit temporary) Terran overlords and the other human inhabitants of the First Imperium. The evidence was presented anew that the various strains of humaniti are all fairly recently descended from the same evolutionary stock. The fact that the first known contact between the First Imperium and Terra found Terra at a technological disadvantage, if anything, added to the argument that Terra was a lost colony of the original human stock, rather than being the original homeland of humaniti.

Haut-Devroe's hypothesis, however, was based primarily on archeological evidence and fragmentary surviving Second Imperium texts. He first pointed out that no fossilized remnants of any animal remotely evolutionarily linked to man could be discovered on any world then within Imperial space. He secondly demonstrated that certain fragmentary Terran texts contained references to such finds on Terra. The core of haut-Devroe's argument, however, was the discovery of archeological evidence that the Ancients had transported certain men or near-men from their planet of origin for use as trainable beasts of burden. Evidence that this took place 300,000 years ago (plus or minus 20,000 years) places the transplanted men clearly within the evolutionary brackets of Homo Sapiens, although more recent evidence indicates that, even earlier, some examples of late Homo Erectus may have been transplanted as well by agents unknown.

While creating some academic interest at the time, and gaining wide acceptance in both the scholarly and general communities, haut-Devroe's hypothesis created little sensation. When the region of Sol was reincorporated into the Imperium in 588, a small historical mission verified, to no one's great surprise, haut-Devroe's Solomani Hypothesis.

By the early 600's, however, it began to appear that the fabric of the Imperium was unravelling. The previous 500 years had witnessed great expansion and had thus taxed the ability of the central government to control the frontier while immeasurably strengthening the power of the Admirals of the Marches, both in terms of absolute authority and in proportion of available naval and military assets. In 606, Grand Admiral Olav returned from the successful conclusion of the First Frontier War (589 to 604) with a fleet and siezed the sceptre, thus beginning a period of nearly two decades in which a series of admirals, the so -called Emperors of the Flag, wrestled for control of the Imperium.

This period of bitter fighting saw the beginning of the Solomani Movement. In general terms, the adherents of the movement believed that the pure Terran racial stock was best suited for ruling the Imperium. They based this primarily on the historical argument that the original Terran invasion, though vastly outnumbered, had succeeded in bringing

down the rotten and corrupt structure of the First Imperium. Initially, the movement consisted of only a small number of genetically true Terrans, but as the troubles of the Imperium grew, large numbers of essentially nostalgic and reactionary movements formed, and the Solomani gained numerous supporters. The movement was at its height immediately after the Civil War (604 to 622).

The assumption of the throne by Zhakirov in 666 marked a turning point for the movement. While Arbellatra before him had favored the Solomani, possibly in an effort to maintain the Imperium against divisive forces, Zhakirov apparently felt no such pressures. What pressures as he did feel were both commercial and carnal, and culminated in his marriage to Antiama in 679. He represented the political; she represented the commercial. Together, they formed an alliance between the ruling dynasty and the commercial interests of the Imperial Core. Solomani power was broken, with bitter feelings.

At least partially to placate the more vocal of the Solomani spokesman, the Solomani Autonomous Region (or Solomani Sphere) was formed in 704. Effectively, the Imperium turned its back on its rimward fringes for nearly two centuries, allowing the region to develop independently. Trade continued; technological exchange continued; even taxes continued. The major thrust of the Imperium were spinward.

In the mid 900's, Empress Margaret II turned her attention to the Solomani in response to appeals from any client-worlds within the sphere. The reports indicated that the Solomani were perhaps too overbearing in their belief in their own superiority. Authority was concentrated in a few highly placed, genetically true Terrans, with a general disregard for the basic equality of races. Margaret II, by proclamation in 950, declared the Solomani Autonomous Region dissolved, and reintegrated it into the Imperium. The Solomani resisted.

Initially, the Imperium resorted to diplomacy and bureaucracy to reabsorb scattered worlds into the mainstream of the Imperium. Ultimately, however, the worlds which had been added to the Sphere since 704 confronted the Imperium with their desire to remain both outside the Imperium and within the influence of Sol. The result was the Solomani Rim War (990 to 1102); it brought Sol itself back under Imperial control, and reestablished Imperial borders as they were before the Solomani Sphere was created. What now remains on the rimward fringe of the Imperium is a broad band of Solomani worlds still enamoured with the fire of the Solomani Movement; their gold has changed in recent years — it is now to recover their lost home world: Terra. The fighting continues.

CHRONOLOGY

This chronology covers the basic historical events of the Imeperium and its predecessors, showing the date of the event in the three major dating systems extant.

In situations where the event spanned more than one year, that span is shown in Imperial years, with the starting date of the event also given in Vilani and Terran systems.

Imperial	*Vilani*	*Terran*	*Event*
Approximately 300,000 pre-Imperium			Ancients thrive.
-5272	922 PI	752 BC	Vilani ascendance.
-4520	357 PI	1 AD	Terran dating system begins.
-4045	1 VI	476 AD	First Imperium established.
-2408	1230 VI	2113 AD	First Interstellar War begins.
-2219	1372 VI	2302 AD	Ninth Interstellar War ends.
-2204	1383 VI	2317 AD	Establishment of the Rule of Man.
-1776	1705 VI	2745 AD	Collapse of the Rule of Man. Twilight.
-1526	1893 VI	2995 AD	9 pm.
-399	2739 VI	4122 AD	Sword World colonization begins.
-186	2899 VI	4335 AD	First Sword World Confederation.
-30	3016 VI	4491 AD	Cleon's Campaign begins.
0	3039 VI	4521 AD	First Imperium established.
114	3124 VI	4635 AD	Solomani Hypothesis proposed.
475	3395 VI	4996 AD	Seeds of unrest; Nicolle assassinated.
588	3480 VI	5109 AD	Incorporation of Sol into Imperium.
589 to 604	3481 VI	5110 AD	First Frontier War.
604 to 622	3492 VI	5125 AD	Civil War.
615 to 620	3501 VI	5136 AD	Second Frontier War.
624	3507 VI	5145 AD	Xboat system established.
679	3549 VI	5200 AD	Solomani power broken at court.
704	3567 VI	5225 AD	Solomani Autonomous Region created.
718	3577 VI	5237 AD	Xboat system covers entire Imperium.
800 to 826	3639 VI	5321 AD	Psionics Suppressions.
950	3752 VI	5471 AD	Solomani reintegrated into Imperium.
979 to 986	3774 VI	5500 AD	Third Frontier War.
990 to 1002	3782 VI	5511 AD	Solomani Rim War.
1082 to 1084	3851 VI	5603 AD	False War (Fourth Frontier War).
1105	3969 VI	5626 AD	Journal of the Travellers' Aid Society.

Imperial and Terran years have 365 days. Vilani years have 486 days. In each case, the day is a standard 24 hour period.

PSIONICS

The concept of psionics is a strong point in the fabric of the Imperium. Until about 800, psionics were only weakly defined for most humans. Their achievement and distribution was only scattered. Humaniti has a strong potential for psionics, but its achievement requires both training and discipline. Other races have varying psionic potentials, with only limited interchangeability between races, but psionics has never reached the great level of social importance as for humaniti.

Zhodani cultures have consistently trained their nobles (only) in the use of psionics. In the Imperium, such training was originally a hobby or an avocation, but rarely of any value in the real world. In the period 600 to 800, the Psionics Institute began a campaign for more interest. Poorly timed, it coincided with PR backlash against the Zhodani (already the perpetrators of several wars against the Imperium). The result was a genuine revulsion on the part of most of the Imperial population — against psionics. This dislike is expressed differently on different worlds, and has tended, in the past three centuries, to keep psionics on a clandestine, hobby-oriented, and slightly prurient, level.

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VERBOSH

By Anders Swenson

Verbosh is an adventure scenario book written by Bill Faust and Paul Nevin. It is published by the Judges Guild, Inc., RR 8, 1221 Sunnyside Rd, Decatur, IL 62522, for $6.50 postpaid. It is 80 pages long, and includes twelve full-page maps, and ten full-page drawings by Kevin Siembieda (who also drew the cover). The most recent printing features a full-color cover drawing.

This book contains the basis for a small fantasy role-playing campaign centered on a human community living along the Great Provider River. There are a few cities, villages, towers, lairs, and, of course, dungeons for the players to explore through their dauntless characters. There is no overall theme to the adventure, but there are several connected episodes to keep the characters darting about the landscape in search of various goals. *Verbosh* is written and approved for the original *Dungeons & Dragons* rules, but the book is also compatible with *Advanced D&D*.

The campaign area is defined by the valley of the Great Provider River, and the mountains and forests which isolate the valley from the rest of the world. The human community in the valley is organized into a weak feudal state centered in the decadent person of Hargnor the Complainer, and in his court. Verbosh is his capital city. Warrenberg is a smaller city downstream from Verbosh, and there are some small towns and villages of varying degrees of loyalty to the ruler of Verbosh. The woods and mountains are home to various tribes of orcs and goblins who have some ultimate design on the valley. The mountains also contain the usual giants and dragons, and some dwarven tribes who have seen better days.

Turning to a special interest of mine, FRP cities, I shall remark on the two major towns in the valley, Verbosh and Warrenberg. Both follow the Renaissance plan of concentric streets focused on the citadel. Both, oddly, have but one gate, and both towns have a notable village outside the city walls. The towns are described by keyed maps, much as are the rooms of a dungeon. Businesses and other places in town of interest to adventurers are described, along with notes on the abilities of their proprietors. The military capabilities of the towns are fully detailed. Towns of the size range of these two would have more businesses than are noted in the text; more businesses (and their corresponding taxable wealth) would be needed to maintain the garrisons and keep the walls in good repair. I would assume that a large enough population lives in these towns to accomplish the needed economic activity, but that only the establishments important to the adventurers are noted. Most of the establishments listed would have clerks, apprentices, and children present, more than are listed in the text. Their presence may be assumed, and they should be brought onstage when needed – to carry messages, for crowd scenes, etc.

The two towns import food from the surrounding farmland, and probably bring in most of this food by river. Some farming villages are listed, but not nearly enough to supply the towns. I assume that the villages not listed are so dull as to be irrelevant, but their presence might be useful to the thorough Game Master. For instance, adventurers traveling near the river should always be able to count on sleeping in the rustic village taverns.

A lot of the book is devoted to specific dungeon and dungeon-like adventures. There is a simple dungeon under Verbosh, although Warrenberg has none, at least not in the book. Across the lake from Warrenberg, though, is a mysterious tower which rates a full evening's time to explore. There are lesser towers, a haunted ghost city, and other adventures. There are, in fact, 50 keyed locations on the campaign maps.

The campaign maps cover territory 2000 km north-south, and 1600 km east-west. The maps are a little hard to read, because there is no legend, and because the black-and-white map notes many different types of features as solid lines of varying weight. The mountains are depicted by what I guess are ridgelines; they resemble a series of pine tree branches with needles.

A few GMs will object to some randomness in the dungeons, but others will welcome the diversity provided by this element. The drawings are fair to poor in quality, and some of them have been printed in other Judges Guild books, so that they add very little indeed to this volume. There is very little else actually objectionable in the book, however.

Verbosh is a campaign, and is a good example of how the isolated dungeon can be easily integrated into an expanded setting. The two cities are nice to have on tap, as they are considerably less overwhelming than the great City States provided by Judges Guild. The book provides a good value for its price in sheer quantity and quality of game material. I enjoyed *Verbosh*, and I believe the serious GM who wants a good adventure framework will find it a good investment.

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PAUL JACQUAYS/1979

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Fantasy Magazine Editors' Panel. Left to right: Loren Wiseman, *Journal of the Travellers' Aid Society*; Forrest Johnson, *The Space Gamer*; John T. Sapienza, Jr., associate editor of *Different Worlds* and moderator; Jake Jaquet, *The Dragon*; Liz Danforth, *Sorcerer's Apprentice*; Rudy Kraft, *Gryphon*; Chuck Anshell, *Judges Guild Journal/Dungeoneer*; Tadashi Ehara, *Different Worlds*; and Ian Livingstone, *White Dwarf*.

Outside selling area for bargain hunters.

Ian Livingstone, *White Dwarf*.

Stan Johansen, Stan Johansen Miniatures.

Liz Danforth, *Sorcerer's Apprentice*, at Flying Buffalo booth.

Wes Ives and Colin Wheeler (of Philmar) at Fantasy Games Unlimited booth.

Jake Jaquet (left) and friends.

'80 SCRAPBOOK ORIGINS

Photos by John T. Sapienza, Jr., Tadashi Ehara, and one by Dan Pierson (guess which one!).

Lovebirds Barbara and Nevile Stocken of Archive Miniatures.

Abbott & Costello of wargaming, Eric Goldberg and Greg Costikyan.

Steve Jackson, publisher of *The Space Gamer*.

The third Blues Brother, Tom Loback of Tom Loback General Artworks.

Patriotic Loren Wiseman at GDW booth.

Rudy Kraft and Chuck Anshell at Judges Guild booth.

Marc Miller, striking a pose at GDW booth.

RuneQuest Seminar. Left to right: Dan Pierson, Steve Perrin, Greg Stafford (moderating), Rudy Kraft (hidden behind Greg), and John T. Sapienza, Jr.

Rudy Kraft (unhidden), *Gryphon*.

Andy Chenak, president of Grenadier Models.

At the Chaosium booth, left to right: Tadashi Ehara, Dan Pierson, and Steve Perrin.

ORIGINS '80 featured many exciting seminars.

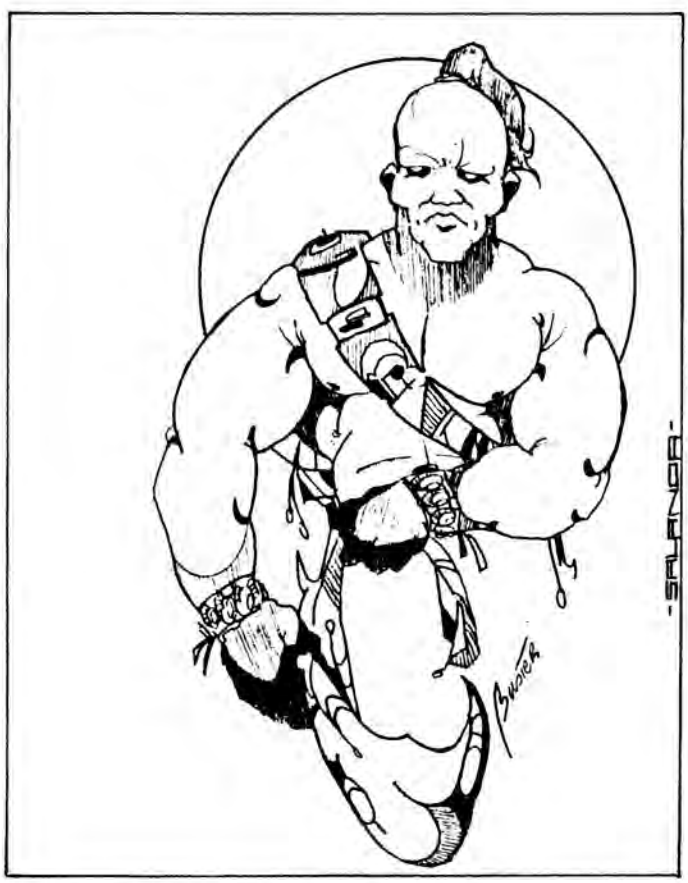
Variable Alignment System

By David F. Nalle

ALIGNMENTS

In most fantasy role-playing games there is some sort of alignment system which outlines the nature of a character and his status in relation to his self and his society. There are two major sets of alignments. One is the Law/Chaos axis, and the other the Good/Evil axis. The Good/Evil alignment indicates the moral nature of the character, based on the Game Master's view of what is Good. Evil is the opposite pole from Good. This set can be called Moral Alignment. The Law/Chaos alignment is a Social Alignment, dependant on the character's relationship to the laws of his society. Those who are obedient and faithful to the order are Lawful, those who rebel Chaotic. The nature of Law and Chaos may vary slightly from one culture to another.

In the average FRP campaign, alignment is considered to be fairly static, remaining the same as when the player picked it for his character. Yet, the character's deeds may indicate that his actual alignment is not in keeping with the one written on his character sheet. Rather than have the GM alter the alignment arbitrarily, changes in alignment can be kept track of by the use of Karma Points for the Moral Alignment, and Loyalty Points for the Social Alignment. These points are awarded according to the actions of the character and show his true alignment and how it may differ from his stated one.



KARMA POINTS

Karma Points (KP) represent the Good/Evil axis of Moral Alignment. Between the two poles of absolute Good and absolute Evil is a grey realm of Neutrality in which most characters exist. Those who are closer to Evil are called Evil, those near Good are called Good, and those clustered around the midpoint between the two are considered to be Neutral. So there are actually three poles on this scale: Good, Evil, and Neutrality midway between them. The term "Karma" is borrowed from Hindu/Buddhist philosophy, though in that context it relates more to reincarnation and the afterlife than to temporal morality.

KP measure a positive or negative range with its center between the two poles, at true Neutrality, which is considered to be zero KP. As a character builds up Good Karma, he gains KP, moving closer to absolute Goodness. As he gains Evil Karma, he loses KP, moving towards absolute Evil. Normally a character would start out with zero KP, neutral to both Good

KARMA CHART

Karma Points	*Moral Alignment*
Less than -200	Extremely Evil
Less than -50	Evil
-50 to +50	Neutral
More than +50	Good
More than +200	Extremely Good

and Evil, trying merely to survive. The Karma Chart shows the ranges of KP which represents the different alignments.

KP are assigned for a character's deeds at the GM's discretion. They can indicate that the character is fiendishly Evil with hundreds of negative KP, or a holy man of more than 200 positive KP. The largest amount of KP are taken off for slaying or abusing beings which are neutral or friendly towards the character, or for acts of barbarism or cruelty to other living beings. In assigning or subtracting KP it must first be determined if the being who the character has mistreated is his enemy, neutral towards him, or his friend. Enemies are any being who are overtly hostile. Neutral are those who make no overt friendly or unfriendly actions. Friends are those who offer to aid the character, do aid the character, or are his companions. The Victiom Chart can be used as a guideline for subtracting KP.

VICTIM CHART

Victim Type	*Enemy*	*Neutral*	*Friend*
Animal	0	-1	-2
Monster	-1	-2	-4
Sub-Human	-2	-4	-8
Human	-4	-8	-16

The intelligence of the victim is important in determining KP loss. It is less evil to kill a rat than it is to kill a man. In the four groups on the chart, animals are naturally created, non-intelligent beasts, monsters are creatures who do not occur in nature and are of less than intelligent status, sub-humans are intelligent creatures who are either non-human, or less intelligent than humans, and humans are any fully intelligent, natural beings of non-magical origin. For example, elves occur in nature, in fantasy, and are intelligent, thus human, while an intelligent golem, as it is of magical origin would be classed as a sub-human. A beast like a lion is an animal, but an unnatural creature of equal intellect like a gryfon is a monster.

Certain circumstances modify the amount of KP lost. Cruelty or torture leading to death generally doubles the number of KP subtracted, while non-fatal torture loses about half the KP that slaying the being would. The same applies to injuring or maiming a being. Various smaller evils can cost up to five KP, such things as deceit and theft fall into this group. Much of this assignment of KP is up to the discretion of the individual GM.

EXAMPLE I–Kasaman the Swordsman slays the entire party with which he is travelling, killing five of his friends, and saving Snurr the Thief to torture to death over hot coals. For the five he killed outright he loses 16 KP each for a total of -80 KP. For Snurr he gets -32, making the total -112 KP. Later he finds an old lady in the dungeon and cuts her legs off. For this he loses eight more KP. At this point, with -120 KP, Kasaman is quickly becoming very evil.

Positive KP can also be gained by good deeds. In determining this GM discretion is far more important. KP are generally gained by doing services for one's god. For example, by doing penance, by sacrifices, or by going on holy quests. A holy quest is usually worth from 10 to 50 KP, depending on its length. A week of questing is worth about five KP. Money given to charity, a church, or used to pay for sacrifices adds about one KP per 1000 GP expended. The value of other forms of penance and minor good deeds is up to the GM. A month of penance and hermitic seclusion is worth about ten KP. Patting dogs and kissing babies is not worth any KP.

Good Karma can also be gained by slaying cursed monsters of certain types. These include a variety of creatures, mostly those classified as demons and undead, or anything which cannot in any circumstance become Good or Neutral. These are worth their level or hit dice in positive KP, if slain.

EXAMPLE II–Yoltan the Berserker has slain some 100 monsters in self defense in a big battle on an adventure. Half of these were orcs. The remainder were zombies. For the orcs he lost 50 KP, but he gained 50 for the zombies. So far he is breaking even. Then he is attacked by 50 kobolds, which he slays, and ambushes three goblins in a mountain pass. The kobolds cost him 50 KP and the three goblins cost him six KP. He is now at -56 KP. Yoltan goes to a temple of Odin, and asks the priest what he can do to purify himself. He is sent on a holy quest to kill a powerful lich. The quest lasts a month and the lich is level 20 so this gains him 40 KP. When he returns, he sacrifices several animals at a total cost of 6000 GP, for six more KP. He then goes into seclusion and prays for a month to bring his Karma up another ten points to zero. As is clear, it is harder to redeem oneself after falling than it is to fall into Evil.

Characters who reach extreme Karmic conditions, like plus or minus 400 KP, begin to have problems similar to those which attended Christ, Buddha, or Nazi war criminals. The opposing side starts trying to get them. This can take any of several forms, from holy or demonic sendings to imprisonment by the local authorities.

LOYALTY POINTS

These represent the Law/Chaos axis of Social Alignment. Here also is a Neutral realm between the two alignment poles. Those near the center are called Neutral. Loyalty Points (LP) are similar in concept to Karma Points but they are awarded according to a different standard. As KP are awarded in relationship to the Laws of Good and Evil, LP are dependent on the character's faithfulness to the laws of the society in which he lives.

LP are ranged about a true Neutral zero point. As a character builds up LP, he shows how he is obedient to order. If he has low LP, he is moving towards Chaos and is not very obedient to the established order. A normal character would start out with zero LP. Certain character classes have high or low levels of LP inherent in them. For example, a paladin should have at least +100 LP, and a thief or assassin should have -100 LP. Their actions should usually insure that this is the case, if they are played properly. The Loyalty Chart shows the range of LP which represent the different alignments.

LP are assigned for a character's deeds at the discretion of the GM. The GM must exercise more choice in awarding LP than is necessary with KP. LP can indicate that a character is a desperate criminal with hundreds of negative LP, or a fanatical

LOYALTY CHART

Loyalty Points	*Social Alignment*
Less than -200	Extremely Chaotic
Less than -50	Chaotic
-50 to +50	Neutral
More than +50	Lawful
More than +200	Extremely Lawful

follower with hundreds of positive LP. LP are lost for disobeying laws or orders, and acting contrary to the established system. They are gained for doing things which further the Law. It is harder to gain LP than it is to lose them. There is no standardized objective scale for their assignment. However, there are certain types of actions which cause a character to lose LP. These are thievery, rebellion, and civil disobedience.

Thievery is any act of taking what is not lawfully yours. Included in this classification is actual theft of articles, fraud, and various confidence rackets. Stealing and otherwise obtaining other's goods outside the law causes the loss of LP depending on the value of the items obtained. For each 1000 GP worth of goods gained, one LP is lost. Thus a successful thief might lose quite a few LP.

Civil disobedience covers most crimes other than thievery, such as murder, adultery, and brawling. Minor crimes like brawling cost from one to three LP. Adultery and medium level crimes cost from four to nine LP. More serious crimes like murder run from 10 to 50 LP off. In the case of murder, the LP should be equal to the KP lost.

Rebellion is the most serious of the crimes. It includes treason, revolution, and any other crime which denies the authority of the society. Choosing to live away from the society costs about 10 to 20 KP. Resisting order in minor ways, like tearing down signs, littering, walking on the grass, and obstructing traffic, is worth from 15 to 25 LP off. Actually attempting to overthrow the existing order is the most serious crime and means a loss of 25 to 100 LP, depending of the degree of success.

EXAMPLE III–Unferth the Thief has made the theft of his career. He has stolen the Crown of Raxed Thaelu from the royal treasury in Carzal. This item is valued at 150,000 GP. In the course of the theft he had to kill two guards whom he took unawares. For the actual theft he gets -150 LP, and for killing the two guards he loses an additional 16 LP. It is also clear from the circumstances that with a bit of effort, Unferth could have gotten by the guards without taking the easier out of killing them. For this the GM tacks on an additional -25 LP. The total for this profitable, but highly Chaotic crime is -191 LP.

It is possible, though difficult, to gain positive LP. This is done through acts which aid and support the laws and orders of the system in an active fashion. Mere obedience does not gain LP. Some ways to gain LP are to turn in legal offenders or wanted criminals, to report crimes, and to aid in convicting malcreants. Informants should gain from five to ten LP per piece of useful information. Persons who actively help to apprehend a criminal should receive from 10 to 20 LP. Persons who testify in a trial receive from 5 to 15 LP. LP are also gained after a criminal is sentenced, by the performance of the sentence. Fines restore LP at a rate of one LP per 3000 GP in fines or WereGild. Prison terms restore LP at a rate of one LP per two weeks.

Performing official duties and functions for the government can also build up LP, so long as they are done faithfully. Men in the town watch or guards gain LP as do bailiffs and gaolers. These types gain half LP per week of service. Civil servants and bureaucrats gain one LP per week of service, as do judges and magistrates. Such duties, the less powerful ones, may at times be assigned as punishment for minor crimes.

EXAMPLE IV–Cushara, town watchman of the village of Moelfre, got drunk at the Sign of the Strangled Oak, and was in a brawl where several were injured and a fair amount of property was destroyed. For brawling and destroying property Cushara had to pay 6000 GP in fines and restitution. He lost five LP for the brawl. The fine restored two and he regained the remaining three with his next six weeks of work and good behavior.

It should be noted that fines only restore LP when they are paid after a crime has been committed. Bribes cause a loss rather than a gain in LP.

Characters of extreme Lawfulness or Chaoticness become the target of the other group. Highly Chaotic characters will find their way onto the "Most Wanted" list of the local constable, and revolutionaries will often try to assassinate a highly Lawful party man.

LP are never lost for deeds done against groups or persons who are outside the Law, or considered to be criminals. There is no penalty for raiding a party of bandits, or for subduing a dangerous madman. In some cases LP might even be gained, especially if the acts were sanctioned by the government or society. This is most important in worlds where a Moorcockian struggle between Law and Chaos exists. There should be no penalty for deeds done by Lawfuls to hinder Chaotics. LP are lost only when those within the protection of the Law are abused. There is no penalty for mistreating those who are outside the Law.

STATED ALIGNMENT AND TRUE ALIGNMENT

The alignment orginally listed on a character's character sheet may be wholly different from that indicated by his KP and LP. The original alignment is called his stated alignment, while that indicated by his points is his true alignment. If this is the case, he may feel shame and remorse at his fallen state, and work to correct it. His comrades may also feel that he is being lazy, or a wimp, or whatever is appropriate, and may cease to associate with him.

A character might also choose to masquerade as a member of his stated alignment in order to further the plans which he has developed with his true alignment. Thus, a thief might pretend to be a watchman in order to better carry out a crime.

CONCLUSION

Using this system in a FRP campaign makes clearer to the players what the status of their alignment is, and shows if they are varying from it. It allows them to gauge the actions of their characters, and to make sure that they remain true to their alignment. It also encourages more involvement of players with NPCs and with the institutions of the society in which they live. It does however, put a burden of decision on the GM, requiring him to make judgments about a character's actions in relationship to his perception of the alignments, and to assign rough values to the deeds. Most GMs should be able to do this relatively fairly, and will be willing to do so, as it makes it clearer to them just what the nature of each character is.

EDITOR'S NOTE

These two alignment systems are designed to fit any set of rules, and thus were written in objective terms that may have to be adjusted somewhat to fit a specific campaign's atmosphere. For example, killing is evil regardless of circumstances, at least in the view of most major religious philosophies, and therefore on the moral alignment scale anyone who kills will lose some KP as a result. However, many social systems recognize mitigating circumstances in which killing is not considered evil in their terms. These include killing in self-defense or in defense of others, killing under military command, and killing under judicial or administrative order by due process of law. A GM who finds the KP system useful should therefore feel justified in adjusting the imposition of KP loss in play according to the standards of the society or cult to which the character belongs.

In particular, under a game system in which the characters are part of a society or religion that is at war with another side, battles with the other side might be considered done at no loss in KP if the characters behaved properly according to the code of behavior recognized by their people. That is, a society that is "Good" in the sense of being benevolent on the whole might go to war without being corrupted into "Evil," if its people continue to observe limits such as offering opponents opportunity to surrender before being killed, caring for wounded enemies, not torturing prisoners, etc.

Another approach would be to continue to penalize characters for any killing, but to award KP for fighting the good fight. This would give points for fighting in the war against Evil, but with a balance making characters having to be careful not to kill thoughtlessly lest they end up shifting gradually into evil themselves through excessive killing that more than makes up for the positive points they acquired in fighting for good causes. This could be extended to awarding KP for unusually good deeds aside from participating in a war against Evil. For example, defending the weak against being oppressed by bandits or fierce monsters should be worth KP (especially in circumstances when treasure is not expected to be found). Healing those from whom no payment can be expected is a worthy deed. Donating treasure to those whose homes have been ravaged by war or other oppression, without hope of obtaining favor or influence, is another possibility. In general, if a character does something wholly altruistic, this could be considered in balancing out KP lost for killing in the past. It is a form of conduct that might substitute for an imposed (or self-imposed) quest in redeeming a character's moral alignment back towards a professed dedication to Good.

The social alignment system was designed to start characters off in the Neutral area because it was not intended to be keyed to any specific game. Characters in the basic system here are to be measured by their actual conduct with respect to their societal norms. In games in which characters are expected to fit on the social alignment scale in terms of loyalty to conflicting religions or alliances, however, it would probably be more comfortable for the players to have characters start with a position on the scale that fits their professed allegiances. Thus, you might start Lawfuls at +100 and Chaotics at -100 on the scale, with Neutrals at the middle (zero). Paladins of Law and Chaos might start at +150 and -150, respectively; or, you could require a character who aspires to paladinhood to achieve that rating on the scale through deeds and appropriate conduct first. Remember that the social alignment scale when applied to this kind of relationship measures the degree of fanatical loyalty felt by the character toward a professed allegiance, and it should always be easier to slide toward neutrality than to travel outward on the scale toward higher and higher loyalty to the cause.

–John T. Sapienza, Jr.

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By John T. Sapienza, Jr.

McEWAN

John McEwan is chief sculptor for McEwan Miniatures, 840 W 17th S, Salt Lk Cy, UT 84104, and did the three packs reviewed here. The company is best known for its lines of 25mm (1/72) scale figures in its F&SF and historical lines. Recently the company decided to switch to 28mm (1/64) scale for their fantasy figures, and will be releasing a series of figures in this scale, while sticking with 25mm for their existing SF and historical lines. Each of the packs in this series contains five figures with weapons and shields which the gamer must glue on. This sounds at first like a disadvantage, until you realize that it allows you to add exactly the type of weapon you want, instead of being stuck with the designer's choice. Each pack costs $3.

Pack S-500 is *Dungeon Adventurers*, with a fighter in plate, a fighter in chainmail, a thief, a mage, and a dwarf fighter. The *fighter in plate armor* wears a closed helmet and a tunic which swirls as he swings his weapon. Belted to his waist is a scabbard for his sword. The figure is 28mm from bottom of base to top of helmet, not counting the length of the weapon chosen; it comes with a triangular shield and a broadsword. An attractive, vigorous figure.

The *fighter in chainmail* is a human male with a mustache and short beard, and bushy eyebrows. He wears a cloak and hood, high boots, gloves, and a large backpack to which are fastened a coil of rope and a small pouch. Strapped to his waist is a long dagger on the right and a sheath for his sword on the left. He stands looking left as he holds a raised torch in that direction, holding his sword ready in his right hand. The figure is 31mm tall, about 25mm from feet to top of head.

The *thief* is a clean-shaven male human with shoulder length hair. He wears a shirt or jacket with baggy sleeves, trousers with flaired ruffles around the top of his boots, and a widebrimmed hat with a feather – the height of fashion, no doubt. He wears a swordbelt with scabbard and a small pouch, and over his left shoulder is slung the strap for a large pouch. His right hand is outstretched holding his sword, while his left hand is at waist height, in balance. This would make a good minor nobleman figure as well as a high-class thief. The figure is 30mm tall, about 25mm to top of head.

The *mage* is a human male with mustache and pronounced eyebrows and shoulder length hair. He wears a conical hat with a droopy point, and the traditional mage's robes. Around his shoulders is a heavy necklace of metal discs supporting a skull on his chest. A similar design is on his belt, from which hang a small pouch on the right and a sheathed dagger with an ornate hilt on the left, on which his left hand rests. He is looking right and gesturing in that direction with his outstretched right hand. The figure is 30 mm tall, about 25mm to top of head.

The *dwarf* has a full length beard and mustache. He wears chainmail and a cloak and hood, with a large backpack and a bottle and a flask flank the pack. From his belt hangs a small pouch and a dagger. He is in the process of swinging a one-handed battleaxe. The figure is 23mm tall.

This pack comes with a dagger, an axe, three swords, and a shield. Other weapons are available from McEwan if you want more variety, or to add a shield to the chainmail fighter's torch arm, and so forth.

Pack S-501 is *Orc Patrol*, with a leader, two fighters, a spare fighter/bearer, and a bearer/servant. The pack comes with four round shields bearing a screaming face, and four scimitars.

The *orc leader* wears a combination of plate and chainmail, a helmet with large horns and a skull as ornamentation, a cape, and boots. A dagger hangs at either side of his belt, and he holds his scimitar in his right hand. All of the orcs seem to have their helmets come down to the eyes, so it isn't possible to say whether they had eyebrows, but they all have enormous broad noses that dominate their faces, and fangs. This figure is 30 mm tall, about 24mm to top of head.

The two *orc fighters* are very similar in stance and uniform. They wear chainmail and heavy studded shoulder pieces, open helms with a sweeping point, and greaves for their legs. They have bedrolls strapped across their

backs and a dagger on their belts. One carries his scimitar at waist height and the other has his raised. The figures are 29mm tall, about 25mm to top of head.

The fighter/bearer wears a baggy shirt and baggy trousers, and a rounded metal helmet with a spine across its top and a skull ornament. He bends forward slightly, as if carrying a heavy pack, and indeed does have a large backpack from which a naked arm hangs down, a bottle, and a large pouch slung over his left shoulder hanging down to his right side (on which the hand of the arm sticking out of his backpack rests). He carries his scimitar at waist height in his right hand. The figure is 27mm tall, about 25mm to top of head.

The *bearer/servant* staggers along under a very large backpack, his hands up to grip the straps coming over his shoulders, with his tongue hanging out in exhaustion. He wears a tunic, trousers, and shoes, and a hood over his head. With his backpack is a bottle and a cooking pot, and a dagger is sheathed at his belt. The figure is 23mm tall.

Pack S-502 is *Paladins and Fighters*, and contains five figures, five broadswords, and five triangular shields. Each figure wears a knight's spurs. The *knight attacking* wears chainmail, a conical closed helmet, and a tunic. He wears a scabbarded dagger and a scabbard for his sword. He holds his sword aloft to strike in his right hand, while keeping his shield arm ready to parry. The figure is 25mm tall.

The *knight advancing* wears chainmail and tunic, and has a closed helm with a flat top. He wears a scabbarded dagger and a scabbard for his sword, and walks forward with shield ready to parry but with sword at waist height. The figure is 25mm tall.

The *paladin in chainmail* wears a flattopped closed helm with eagle wings on each side, a tunic, and a cape. A scabbarded dagger and a scabbard for his sword hang at his belt. He holds his sword at waist height and his shield is slightly lowered as he stands ready to react to events. The figure is 29mm tall, about 25mm to top of head.

The *paladin in plate* wears a closed helm surmounted by a full eagle figure with raised wings, similar to those found on many coats of arms. He wears a tunic and a belt from which hang a small pouch and a long scabbard for his sword. His left hand rests on the scabbard and his right hand holds his sword at waist height. The figure is basically just standing there and looking impressive. It would make a good figure for a noble. The figure is 32mm tall, about 25mm to top of head.

The *dragon paladin* wears chainmail and tunic, and his closed helm is surmounted by the figure of a dragon with claws outstretched. He wears a sheathed dagger and a scabbard for his sword at his belt, and holds his shield arm ready to parry as he swings with his right with his sword. The figure is 31mm tall, about 24mm to top of head. (Note that this means his height from head to toes, not top of headgear – that is given by the first measurement.)

McEwan has been known for quality figures for years, but their sales apparently have suffered recently because their figures were smaller than other manufacturers'. The shift to 28 mm scale and the issuance of these three packs should remedy that situation. But their earlier figures should not be ignored by gamers, even those who are particular about the scale of their figures. The 25mm scale McEwan human fantasy figures often make fine elves among larger figures, for example, and their dwarves can be used for halflings or gnomes to good effect.

CITADEL

Citadel Miniatures, Ltd, is a British company that until recently was hardly known in the US, but it is well respected in England and won the 1979 Games Day Award for "Best Figures Manufacturer." Their address is 48 Millgate, Newark, Nottinghamshire, United Kingdom. Their catalog is extensive and well worth writing for. There are many distributors now importing Citadel figures in the US, so there is a good chance your local game store may have them in stock soon. Catalogs are available from Citadel for $2 by air mail; 40p to British customers.

The Citadel *Fantasy Adventurers* line is intended for use with any fantasy role-playing game. The figures are sold individually, a welcome feature in a business that has been taken over largely by the blister pack method of packaging. Each figure costs 22p in England, or 79 cents in the US through most dealers.

The *fighter in plate*, FA-1, is by Michael Perry. The figure stands with sword held over the shield, apparently ready for a backhand swing. The shield is round with a raised dragon, and the fighter's helmet bears a crouching lizard or wingless dragon. The figure carries a small pouch on its swordbelt along with his scabbard, while over his shoulder is slung a large pouch. His sword is a short broadsword held in his right hand. The plate armor is beautifully detailed. The fighter is a male human, whose mustache is barely visible through the openings in his helmet. The figure is 28mm tall.

The *wizard with staff*, FA-2, is by Michael Perry. It is a male human in robes belted at the waist, a long underrobe, a knee-length overrobe, and a cape/cloak. He wears a floppy, broadbrimmed hat, and has a mustache, medium-length beard, and a squint. He is walking at a relaxed pace with his mough open as if speaking. His right hand holds the strap of his traveling pack slung over his right shoulder down his right side. In his left hand is a wizard's staff, easily distinguishable from a walking stick by its skull on top and rope spiralling all the way down its length. Possibly an evil wizard? The figure is 35mm tall, about 27mm to top of head.

The *cleric with cross and mace*, FA-3, is by Michael Perry. It is a fat

male human wearing chainmail over his tunic, and a cloth cap over his closely cropped hair. He wears a large pouch over his back and a small one at his waist and walks forward holding a raised cross in his left hand and a flanged mace held forward and down, almost touching the ground, in his right hand. The chainmail is beautifully done, with individual chainlinks visible. But I would have preferred to see a more vigorous warrior-priest image than the fat cleric one used here. A bit of modification of this figure could substitute a shield in the left hand instead of the cross, though. The figure is 30mm tall, about 27mm to top of head.

The *sneak thief with dagger*, FA-4, is by Alan Perry. It is a male human sneaking away from the scene of the crime, carrying a dagger in his right hand and a sack of loot in the left. He is creeping forward, crouched over, and looking to his left as if to see whether he has been discovered. The thief wears a small turban on his head, an earring in his right ear and an eyepatch over his right eye. He wears leather armor, a pouch and waterflask at his belt, and a large sack slung over his back with two pieces of loot sticking up. He also wears daggers in sheaths over his chest, at his belt, and on his right leg. Quite a character. The figure is 23 mm tall, because of its position.

The *druid with sickle*, FA-5, is by Michael Perry. It is a male human with a short goatee and bushy eyebrows and a big nose, wearing leather armor plus a cloak and hood. He carries a crude wooden shield in his left hand held backwards away from the direction in which he is swinging his sickle with his right. This is a problem frequently seen in figures done by artists who don't have the chance to witness actual fighting with weapon and shield – and thus design figures that are not parrying with their shields. However, that aside, it is a vigorous figure, 32mm tall, about 27mm to top of head.

The *bard with sword and lute*, FA-6, is by Alan Perry. It is a smooth-shaven male human with a fighting expression on his face. He wears a shirt with baggy sleeves, trousers with flaired knees over his boots, and a low hat with a wide brim, with two cuts in it. He stands with sword at the ready to parry or thrust in his right hand, pointed at waist level to the right side, as he steadies his lute slung over his back with his left hand. He wears two pouches, a water flask, and a sheath at his belt. A nice fighting bard figure, which is 26mm tall and 28mm wide.

The *monk with staff*, FA-7, is by Alan Perry. It is a smooth-shaven male human in robes and hood, standing holding a quaterstaff in both hands over his right shoulder (unlike the picture in the catalog). He wears a cross around his neck, and has two pouches and a coil of rope at his belt. Over his back is a large backpack, a lantern, and a crossbow. The figure is 33mm tall, about 25mm to top of head. It may be a bit heavily laden for an Asian martial arts monk, but it should serve nicely for an adventurer figure.

The *ranger with sword and bow*, FA-8, is by Alan Perry. This, somehow, strikes me as being quintessentially British, a middle-aged fellow with neatly combed hair and thick mustache who has to be somebody's Uncle Edgar. Anyway, he wears what appears to be leather armor and a cloak, which is thrown back over his shoulders. Around his waist is belted a small and a large pouch and his scabbard, which he appears about to resheath his sword into; the sword is held in his right hand with its point almost on the ground, and he holds the scabbard almost horizontally in his left hand. Over his shoulders is visible a bow, but the quiver is hidden by the cloak. The figure is 28mm tall.

The *barbarian with two-handed sword*, FA-9, is by Alan Perry. It shows a male human barbarian, smoothshaven with long hair. He wears no armor, so his bulging muscles are clearly visible as he prepares to swing his two-handed sword. The sword carries an engraved pattern that is probably intended to be runes, and is being swung from the figure's left shoulder, interestingly enough – left-handed figures are rare. Around his waist the barbarian wears a pouch and a waterflask from his belt. The figure is 35mm tall, about 26mm to top of head.

The *paladin with sword*, FA-10, is by Alan Perry. The figure is in full plate armor, with a closed helm whose opening is cross-shaped, and has a cross and wings on top; another cross hangs from his belt, as do

his sword sheath and a pouch. A larger pouch hangs over his shoulder down his left side. He stands looking right with his sword held in his right hand at waist height pointing left. He holds his shield at his left, as though to prepare to defend against a known enemy to the left while checking to the right. The shield bears the image of a horse carrying a banner in its front legs. The figure is 32mm tall, about 26mm to top of head.

The *illusionist*, FA-11, is by Michael Perry. It is a male human with a mustache, wearing robes and a turban into which is set a large jewel. Hanging from his belt are two pouches and a spellbook. He stands gesturing with both hands, the left at shoulder height holding a triangular object almost as big as his hand, and the right held over his head holding a smaller rounded object – obviously casting a spell. The figure is 33mm tall, about 26mm to top of head.

The *ninja-assassin*, FA-12, is by Alan Perry. A mummy-like figure totally swathed in cloth, he or she strides forward with outstretched right hand as if to grab a victim to be stabbed with its dagger, clutched at waist level in the left hand. Hanging from belts are two pouches and an empty swordsheath. A figure of menace, 26mm tall.

The *man-beast*, FA-13, is by Michael Perry. This is a heavily furred humanoid clad in rags, with a long, heavy furless tail ending in a heavy ball. It is rushing forward with arms spread and claws outstretched, its savage mouth open in a growl and its bulging eyes aflame with fury. This creature appeared in issue 8 of *White Dwarf* in an article by Greg Foster as an exotic lycanthropic variant class. The figure is 23mm tall.

The *elven hero*, FA-14, is by Michael Perry. It is a male elf in chainmail carved into individual rings, over which he wears a shirt and under which he wears trousers coming down to short boots. He has a small pouch and canteen at his belt, and a large pouch is slung over his shoulder on a strap that lets it hang at his left side. He wears no helmet, and has close-cropped hair and pointed ears. He holds a kite shield decorated with a raised leaf in his left hand, and has his sword raised in his right hand. The figure is 35mm tall, about 25mm to top of head.

The *dwarf with two-handed hammer*, FA-15, is by Michael Perry. It is a bearded dwarf which I take to be male (you can't see the figure's chest, and I choose not to believe in bearded female dwarves, anyway). He wears a cap, a voluminous shirt that almost hides his chainmail, and high boots that obscure his trousers, if any. From his belt hang a scabbarded dagger, a small pouch and a large pouch, while over his shoulder is slung a hunting horn. He holds a large sledgehammer ready to swing. A very attractive figure, it is 28mm tall, about 23mm to top of head.

The *female wizard*, FA-16, is by Alan Perry. This is a human female

in a kind of low-cut bathrobe with a high collar, under which she wears trousers and shoes. At her belt are a scabbarded dagger and two pouches. She wears a necklace with a large gold ring hanging from it, and a headband. She holds a wand in her left hand with its lower end butted against her belt, as she points to the right with her other hand. She looks right and has her mough wide open, either shouting or casting a spell. Not a very pretty lady, but an effective character figure, which is 28mm tall.

The *female thief*, FA-17, is by Alan Perry. A human female with long hair, she strides along with a medium sack of loot over her left shoulder and a dagger in her right hand. She wears a leather jacket, trousers, and low boots. Fastened to her belt are two pouches and a sheath for her dagger. (Incidentally, whenever a Citadel figure is described here as having two or more pouches, remember that each is carved differently, some as small sacks, some as purses with leather flaps, and so on. Great attention is paid to detail in these figures.) This figure is 27mm tall.

The *female cleric*, FA-18, is by Alan Perry, who must have been having an off day when he did this. She is practically naked aside from a vest-like thing and a long loincloth. A belt hanging low around her waist holds a pouch and a canteen. She holds a cross in her left hand at waist height, and a mace in her right hand at head height. If you modify the mace to a torch, she might make a reasonable pacifist cleric. But she certainly is no use as the typical *Dungeons & Dragons* cleric, who wears plate and shield to go into battle. The figure is 28mm tall.

The *female fighter*, FA-19, by Michale Perry, is only a little better. She wears a small breastplate, a helmet, and bracers and greaves for protection, but has only a loincloth from waist to knees. She carries a small diamond-shaped shield raised to parry in her left hand, and holds her broadsword in her right, posed as running forward or about to start. Two pouches and a swordsheath are at her belt. This might do for a lightly armored fighter, but she looks rather more like a gladiator than a medieval age fighter. The figure is 26mm tall.

The *houri with dagger*, FA-20, by Michael Perry, is one of the most beautiful pieces of sculpture that I have seen in 25mm scale. A human female in a very brief dancer's outfit, she is in the process of stabbing with her dagger held in both hands over he head. She wears a bracelet on each wrist, a necklace, and a legband just above her right knee. Her long hair streams behind her as she swings, including one loop of hair coming down in front of her left arm and wrapping around it. I could not say how useful this piece might be for practical gaming, but it's a lovely job. The figure is 31mm tall, 25mm to top of head.

The *evil wizard*, FA-21, is both well done and quite useful. It is a male human in robes, with a bald head and a long goatee and long curled mustache. On his left shoulder sits a familiar or pet monkey. In his left hand, he holds a tall wizard's staff which gets gradually thicker towards the top until it rounds off with a head somewhat like its owner's. He holds his right arm up, with hand cupped upward as if holding something or conjuring something. The figure is 32mm tall, about 26mm to top of head.

The *evil cleric*, FA-22, wears plate armor and a flowing cape. He has an open helmet, and is either very ugly or wearing a mask. Darth Vader would like this fellow. A pouch hangs at his belt, while he swings with both hands a large mace over his head. The detail in the armor is beautifully worked. The figure is 38mm tall, about 25mm to top of head. Neither wizard nor cleric were labelled with the name of the sculptor, but they were presumably done by the Perrys.

The *evil priestess*, FA-23, is by Michael Perry. This is a human female standing with legs spread and arms spread above her head as if evoking or conjuring something powerful. Her gown is plastered against her and flowing out behind her, as is her long hair, which is blowing back and up as if in a high wind, and she is leaning slightly backwards. The figure is 33mm tall, about 25mm to top of head.

The *anti-hero*, FA-24, is by Alan Perry. A male human in plate armor covered by a long tunic, he wears a full helmet whose front is a devil mask, complete with horns. He holds a battleaxe in his right hand, and has a sword sheathed at his waist. He holds a round shield with five spikes up in his left hand, as if parrying against one opponent while chopping at another. This might make a good evil paladin figure. It is 30mm tall and 32mm wide.

The *necromancer*, FA-25, is by Alan Perry. It is a male human in an open robe and trousers and shoes, with a hood over his head and a scowl on his face. He has a dagger and four skulls at his belt. He holds his left hand out at waist height, gesturing, and holds up in his right hand a thick wand carved to resemble a miniature skeleton. Obviously up to no good, but well done. The figure is 36mm tall, about 25mm to top of head.

Also pictured is a new figure in the Citadel *Fiend Factory* line, *the ogre*, FF-53, by Michael Perry. This giant, ape-like humanoid positively exudes menace, and seems to fit in with the other evil characters. It stands 36mm tall, 35mm wide, and is well worth its $1.79 cost.

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Cult of the TIGER

By Steve Perrin

In a Time of Chaos, the Great Tiger strode upon the Earth and, perhaps on a whim, saved a tribe of humans from destruction. With all their other gods forsaking them, the tribe switched allegiances and gave the Tiger their worship. He returned their regard with the Gift.

NATURE OF THE CULT

As long as the grace and ferocity of the Tiger inspires awe and fear in sentient hearts, the Cult of the Tiger will remain. On Glorantha and most other worlds its elemental connection is with the Moon, and its Power is that of Movement.

Its place in society is outside of society, although in some cultures the cult provides a surreptitious enforcement and control arm. This latter status has never been known to last, and usually disrupts the culture until and unless the Tigers are thrown out.

Throughout its history, the cult has welcomed any being with four limbs. No other beings may join the cult.

ORGANIZATION

Traditionally, this is an outlaw cult, relying on terrorism and banditry to support it. Each high priest reports only to the Tiger, with no interrelation with other branches. Larger structures have been attempted, but the individualism inspired by the object of worship works against such organization.

Dissolution of these larger organizations is caused not so much from internal warfare, but from a general disinclination to cooperate. When a half-dozen high priests all go their own way without consultation with their peers, there can be no organization.

The typical group will consist of a high priest, some acolytes in training, a group of initiates, and a lay population of half-worshipful/half-fearful local villagers.

LAY MEMBERSHIP

Lay membership is usually surreptitious, with worshippers also worshipping at the established religions of the region. It consists of villagers who worship out of supplication, to protect their herd and children. There is also a sprinkling of lay members who wish to truly emulate the Tiger, becoming initiate and Rune level members. Lay members pay the usual worship and a tithe of herd animals to the cult.

Lay members are rewarded with "protection" and the chance to become initiates.

INITIATE MEMBERSHIP

To apply for status as an initiate, a candidate must aid the cult in some way (including regular participation in its banditry). This means that even non-lay members may join at the initiate level, if they aid the cult.

The candidate must drink the "Blood of the Tiger." This potion is brewed by the high priest from his or her own blood, plus other ingredients which are a dire cult secret.

The candidate must survive the drinking, which is abstracted as a roll of his ([CON+POW]/2)x5. A survival on a roll of D100 means he becomes an initiate.

Failure means death from poison unless the candidate makes a roll of CONx3 on D100. A candidate only gets one chance to become an initiate. If he fails, he may never grow beyond lay member status. Many disappointed candidates attempt to leave the cult, which may get them killed unless the cult is either a part of the power structure of the society or so weak it cannot take vengeance. Either case is rare.

INITIATE TRAINING

Initiates are trained in the weapons of claw, sickle, and javelin. If a weapons master of the cult is available, they are trained in exchange for maintaining the master. If no master is available, they will pay for instruction by an outsider, but how much of the cost the cult will bear depends on the current economic condition of the cult. It may be a token 5%, or 100%, or anywhere in between.

In the same manner, the cult will arrange for training in the skills of Move Quietly, Hide in Cover, Jumping, Climbing, Listen, Spot Hidden Item, Spot Trap, Tracking, and Beast Talk.

The cult priests will be able to train in Iron Hand, Protection, Shimmer, and Silence.

SIDE BENEFITS

There is a 25% chance that an initiate who drinks the Tiger's Blood will find himself able to turn into a weretiger. In any case, the initiate will gain the ability to see in the dark like a cat and adds six to his DEX (up to a maximum of 21). This percentage chance of becoming a weretiger reflects his living in a gene pool in which many people have some of the weretiger in their blood. A complete stranger initiate, who has never lived in a weretiger area before, would not have the possibility, though the other benefits would still accrue.

Any initiate who mates with another initiate has at least a 50% chance that their children will naturally be weretigers and an automatic chance that such children will become weretigers upon drinking the "Blood of the Tiger."

RUNE LORDS

Initiates who become weretigers may become Rune Lords of the cult. The only other way is to be a Rune Priest who has become a high priest and knows the Tiger Gift Rune spell (q.v.). Initiates who do not become weretigers must either continue on to the priesthood or remain as initiates.

Rune Lords are known as Tiger Sons and are the embodiment of the Way of the Tiger. They are independant, with no obligation to priest or follower unless the survival of the local cult depends on it (and this must be their decision). The Tiger Sons range widely, often outside the lands where the cult is known at all. In this way they spread the faith through inspiration and fear. There is rarely more than one Tiger Son in the immediate vicinity of a temple, and this one will probably be mated to one of the initiate weretigers.

To become a Tiger Son, the weretiger must know claw at 90% (in weretiger form), and four other 90% skills taken from the following: Move Quietly, Hide in Cover, Tracking, Spot Hidden Item, Spot Traps, and Listen. All of these skills must be known in the tiger form, not the human (thus, the experience rolls must be made with the tiger-form INT, and any bonuses for Perception or Knowledge must come from the tiger-form INT).

RUNE PRIESTS

The high priest of the temple will be a shaman/priest. To gain a familiar and the ability to gain POW easier, he must, like a shaman, go upon the spirit plane and "Meet the Tiger." This will be one of the Tiger's spirits, and the priest must convince the spirit to become his fetch, just as a shaman-candidate must.

Before the priest may venture on the spirit plane, he/she must know 15 points of Rune magic, know Beast Talk 90%, have a POW of 18, and have killed in tiger form.

The priest cannot store POW on the spirit plane (the Tiger will eat it all) and cannot control other spirits as a shaman can. His fetch, though, remains immaterial and can inhabit the priest's body, if necessary, and the priest can bring himself back from the dead as a shaman can, and at the same cost in POW. Like a shaman, the priest has no obligation to maintain a POW of 18.

The fetch is also available for the Tiger Ghost Rune spell (q.v.). The fetch may also sacrifice for Rune magic, like any other allied spirit.

COMPATIBILITY OF RUNE MAGIC

The priests of the Tiger may sacrifice for the following standard Rune magic spells: Concealment, Absorption, Dispel Elemental I, Divination, Divine Intervention, Extension I and II, Multispell I and II, Shield, Spell Teaching, and Spirit Block.

SPECIAL RUNE MAGIC

TIGER CLAW — Cost – 1 POW point

Range – 40 meters — Duration – Instantaneous

Stackable (to increase damage) — Non-reusable

This spell puts all the POW of the priest behind a blast of force which must penetrate armor and magic shielding, but will do the remaining points of POW damage to the target. Thus, a priest with a POW of 18 attacks a target wearing plate, one point of leather padding, and a four point Protection spell. The spell hits, going through the plate (six points), the padding (one point), and the Protection (four points), does 18-(6+1+4) or seven points of damage to the target's hit location.

NOTE – The POW of the priest is not expended in this spell, it simply provides the backing for the tiger's blow. This spell is sheer kinetic force. It does not have to overcome the target's POW. It can be used on a rock or tree just as easily.

TIGER GHOST — Cost – 2 POW points

Range – 60 meters — Duration – 15 minutes

Non-stackable — Reusable

The priest must use the smoke generated by burning tiger dung and a bit of a Tiger Son's heart to clothe the fetch of the priest in a physical form. The POW of the fetch becomes the STR, SIZ, CON, and DEX, and it still retains some of its smokey consistency, so that no hit location can be destroyed. Only magic may harm the creature to the extent that a sword (even a Rune metal sword) with Bladesharp 2 on it would do only two points of damage. Fire Arrow and Fireblade have no effect. Physical damage spells (Disruption/Tiger Claw) will work as usual, but mind, emotion, or body control spells (Befuddle, Demoralize, Harmonize) will not.

TIGER GIFT — Cost – 1 POW point

Range – Self — Duration – 15 minutes

Non-stackable — Reusable

Priests who are not naturally weretigers and have not gained the ability through the initiation ritual use this spell to shift to weretiger form.

SUBSERVIENT CULTS

There are no subservient cults, the Tiger disdains such ties. Traitors to the cult lose any ability to shapechange and must stay safe in cities, for their smell becomes overwhelmingly attractive to any carnivore. Such apostates often walk down city streets with mongrel dogs snapping at their heels, or sulking in shadows hoping for a sudden heart attack or other weakness. They have been known to be dragged down by packs of dogs on busy city thoroughfares.

If they survive for two years, they are usually (roll POWx5 or less on D100) safe from further retribution.

ASSOCIATED CULTS

The Tiger also disdains other cults, though he shows no animosity to any who do not interfere with his lonely independence. In Glorantha, there is some tie with the Lunar cult, and in any world the Tiger will have ties of some sort with the local Moon worship. After all, the Moon is intimately acquainted with the Tiger worshipper's cycles, for reasons best lost in antiquity.

MISCELLANEOUS NOTES

A. ARMORED TIGERS

Tiger initiates have been known to wear body and head armor especially made to fit them in both man and tiger shape. This is usually a chainmail hauberk and an open helm. This will not guard their limbs, which change too much to be so guarded. No other armor besides chainmail will work because anything else is too inflexible, and padding cannot be worn under the chainmail.

B. WERES AND RUNE METALS

While Tiger Sons and other lycanthropes can be harmed by weapons made of iron and other Rune metals, they do not have the "allergic reaction" of elves and trolls. A Tiger Son can wear iron armor and use iron claws on its hands/paws. (In worlds where iron cannot harm weres, but only silver can, the same applies. . . .)

C. BRONZE WEAPONS VERSUS WERE CREATURES

Bronze weapons may go through any armor or magical protection a Tiger Son has, but will not penetrate the skin of a were. However, if the bronze weapon has a Bladesharp spell on it, and the weapon damage and any damage bonus of the wielder are enough to get through the Tiger Son's protection, then the points of the Bladesharp spell will work. Thus, if a Tiger Son has five points of chainmail and a Protection 4 spell on, and is hit with a greatsword doing eleven points of damage, plus a Bladesharp 2, the sword penetrates the armor and magical protection (with two points left over which have no effect) and the Bladesharp 2 will injure the Tiger Son. However, note that a Tiger Son has one point skin (*RuneQuest*, page 87), which must also be penetrated by the Bladesharp, so only one point of damage is done.

Fireblade and Firearrow will have full effect on the Tiger Son, though of course they must get through any protection the Tiger may have.

D. SPECIAL EFFECTS OF MAGIC

Almost any magic will effect a Tiger Son. However, a Harmonize spell will not work, due to its affinity for two body shapes. In fact, a Harmonize spell attempted against a Tiger Son in human form will initiate the change to tiger.

E. MAIDENS OF THE TIGER

Female initiates who do not become weretigers are often sequestered (if the cult has any place to sequester them) to keep them from mating with anyone who is not initiate of the cult. In areas where the cult has some perogatives, they are usually "Temple Virgins," barred to anyone who is not an initiate of the cult.

Even in areas where they are known and respected, temples to the Tiger are usually off in the wilderness. This has caused incidents when wandering adventurers, "inspired" by the natural grace and beauty of cult initiates, have attempted to attack the temples and loot them of their treasures.

Depending on the ability of the adventurers, sometimes they succeed and sometimes survivors stagger out to tell stories of ghostly tigers, flashes of light which tore holes in armor, and temple guards who became ferocious tigers in front of their eyes.

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BOOK REVIEWS

James F. Dunnigan
The Complete Wargames Handbook: How to Play, Design and Find Them
William Morrow and Company, New York, 1980
$14.95 hardcover; $7.95 Quill paperback

I know of three other surveys of what we call "gaming" before this newest book. It, like two of the others, is concerned almost entirely with historical boardgaming. If you are interested mainly in role-playing games or in miniatures play of any sort, you will find almost no detailed discussion of your chosen mode. This book presents the gaming universe of Simulations Publications, Inc., as its president deals with it.

Gamers with interests wider than historical will do better to get Jon Freeman's *The Playboy Winner's Guide to Board Games* (Playboy Press, Chicago, 1979, $2.50), available for a third of the Morrow paperback price. It not only covers the gamut of boardgames title by title (without emphasizing the line of a particular publisher), it gives specific, useful advice on individual games and also discusses how to approach and to learn wargames, RPGs, etc. There is a decent bibliography.

If you like primarily historical board gaming, you may want to examine the book before you buy. If you have played even a few wargames already, it might be useless to you.

The *Complete Wargames Handbook* is rather like those late medieval/renaissance guides to gentlemanly behavior for boobs who were never exposed to *gentilnesse*: Dunnigan's book is explicitly aimed at people who would rather buy a guide than dare to buy a game. Tips on play or funny stories from the author's vast experience you can count on one hand, dondo, but earnest words of encouragement abound. The problem is that these encouraging words go on for 272 pages and are (interspersed with 50-60 charts, maps, and rules excerpts) supposed to show how simple gaming is. I am not sure how well simplicity can be proved by a complex execution which implicitly disowns its rationale. It strikes me strange, somehow, like ending the Miss Nude USA contest with a swimsuit competition.

Contents look pretty good when you open the book: there are chapters on What Is a Wargame?, How to Play, Computers and Wargames, Why Play Wargames, History of Wargames, Who Plays Wargames (and Why), Wargames in Print – A User's Guide, and Designing Wargames. There is even a teeny wargame included, though the reader must make his own counters and scissor out the map. Alas, there is probably not more than 35,000 words of text, so that all these topics are skipped over ala Nijinski. The military history of the world takes about 18 pages, for instance, and designing a wargame is covered in 20 pages.

This is a pity. The jacket of the book touts Dunnigan as the "world's foremost authority on wargaming," and if this is not much to the point, it is still difficult to think of anyone else about whom the comment would be more true. But what we get are not his insights which have so dramatically revitalized gaming, nor the knowledge and experience given in return to Dunnigan, but a watery book which anyone acquainted with the field might have written.

A final cavil. Nearly a third of the book is given over to a Wargames in Print, using the *Strategy & Tactics* (published by SPI) poll for relative rankings of game acceptance. Dunnigan notes that the ratings are biased, but also says there is "no way to get around this bias." The easiest way I know of is either to add .5 to all non-SPI ratings or else to subtract .5 from all SPI games. This will not get you an A in statistics, but it is convenient and closer to the mark than the ratings as printed. This *S&T* poll will continue to be the single most useful source of wargaming information around, but you must take its inter-company rankings with a grain of salt.

Here are two other useful books about wargaming:

Strategy & Tactics Staff, *Wargaming Design: The History, Production, and Use of Conflict Simulation Games*. SPI, New York, 1977. As opposed to the Dunnigan book, this SPI product takes design seriously, even though designing is as much an intuitional product of experience as it is one of rigorous logic and deduction. Redmond Simonsen's chapter on the tools of the trade, graphics, etc., is very specific and quite good.

Nicholas Palmer, *The Comprehensive Guide to Board Wargaming*. Hippocrene Books, Inc., New York, 1977. Palmer is as interested in playing the games as Freeman, and gets into lengthy examples of play. The list of games in print is long out of date, but the tone of the book is informed and intelligent.

Lynn Willis

J. B. Post
An Atlas of Fantasy
Ballantine Books
$8.95 paperback

Back during '75 and '76, I had the immense pleasure of spending Sunday afternoons with the Alternate Recreational Realities Group of Hawaii, a tribe of *Dungeons & Dragons* fans who were also loosely associated with the Mythopoeic Society and the Society for Creative Anachronism. At one of our gatherings, someone produced a copy of *An Atlas of Fantasy* by J. B. Post, an incomparable collection of fantasy maps, with which I immediately fell in love. Here between two covers were detailed maps of such diverse places as Oz, Barsoom, and Middle Earth; Treasure Island, Mongo, and Narnia; Pellucidar, Toad Hall, and a host of other inspiring realms. I set out to acquire a copy for my own library, but found to my dismay that the book, originally published by The Mirage Press, Ltd. in 1973, was no longer available through regular channels. I despaired of ever finding a copy for myself until recently, when the editors of Ballantine Books obliged me, and every other serious fan of make believe, by issuing a new edition in paperback.

The Ballantine edition is a 210 page, 8½"x 11" book containing 134 maps reproduced in black and white. The volume includes maps of such mythical places as Eden, Hell, and Fairyland; and such literary places as the Moor of the Baskervilles, Utopia, the Duchy of Strackenz, and Lower Slobbovia. Frank Herbert's Dune, Robert E. Howard's Hyboria, Andre Norton's Witchworld, Ursula K. LeGuin's Earthsea, Jack Vance's Dying Earth, Michael Moorcock's Young Kingdoms, Fritz Leiber's Lankhmar, and many, many others represent the worlds of fantasy while Jack Scruby's Mafrica, a wargame campaign map, has even made it into the book.

An Atlas of Fantasy has provided me with many hours of entertainment as well as a number of inspirations for my FRP campaign, and in my opinion, belongs on the reference shelf of every Game Master and fantasist. At $8.95 (less than most games) it's a bargain, too!

Stephen L. Lortz

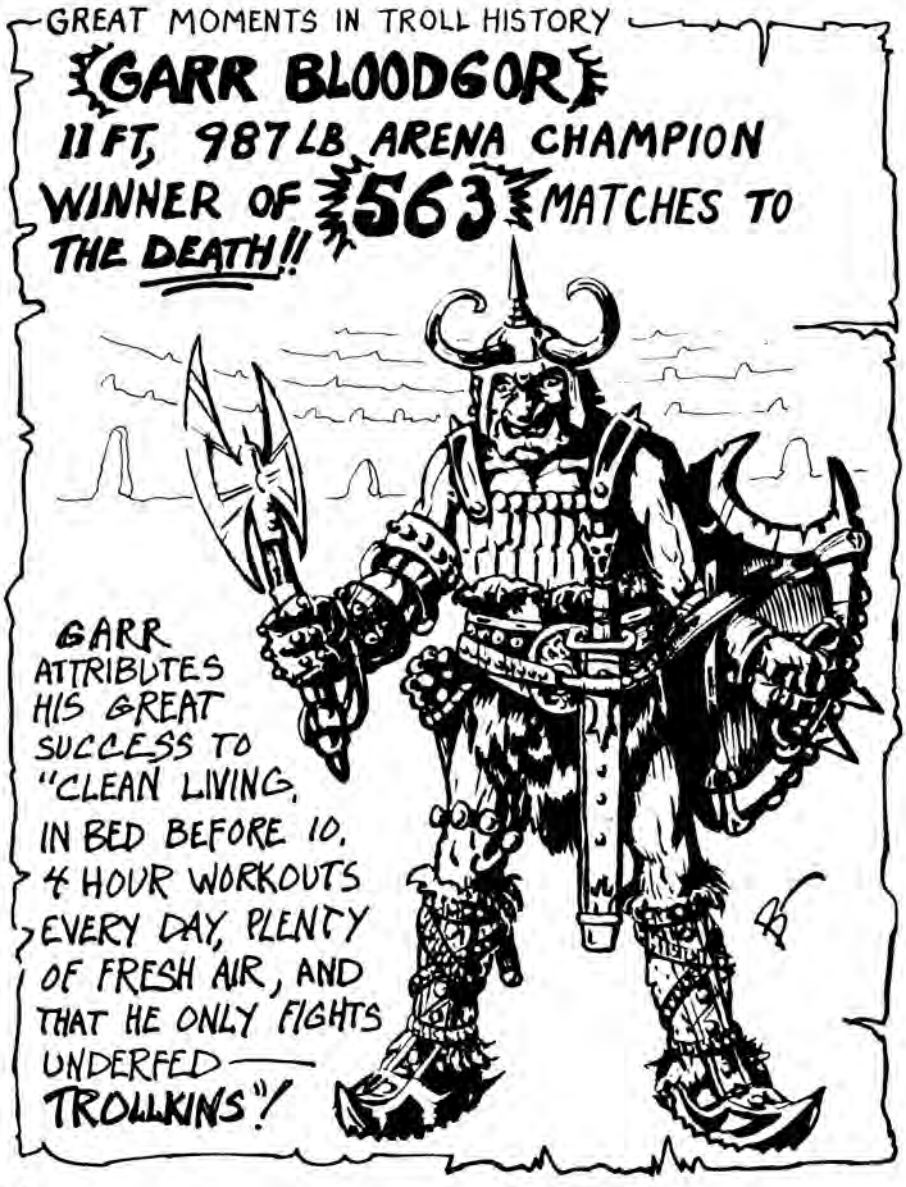
QUICK PLUGS

GRYPHON 1 — This is a brand new magazine of F&SF gaming. Edited by Rudy Kraft, this issue features articles on *Imperium, Double Star, Cults of Prax*, and an interview with Gary Gygax. Single issue price is $2.75. Four issue subscription is $10 from Baron Publishing, PO Box 820, La Puente, CA 91747.

ARDUIN CHARACTER SHEETS COMBINED PAK — This is a set of 24 sheets with an Arduin character sheet on one side and a drawing of a character on the other. Printed on card stock, loose leaf, designed by Dave Hargrave, the artwork is by Jeffrey W. Brain. Available for $6.50 with 50 cents for postage & handling from Grimoire Games, PO Box 4363, Berkeley, CA 94704, California residents add 6% sales tax.

SUPERGAME — This is a superhero RPG. Loose leaf, 64 pages, designed by Jay Hartlove and Aimee Karklyn, guidelines include creation of a superhero, flying, supernormal powers, armor, weapons, magic, scenarios, and campaigns. Available for $8 at retail outlets and mail order dealers.

DRAGONQUEST — This FRP game comes with three rulebooks, 100 counters, 17"x22" map printed on both sides, and 20 randomizer counters, all in a box. Designed by Eric Goldberg, the first book is on character generation and combat; the second book is on magic; and the third book is on skills, monsters, and adventure. Sort of a class and skills system, characters expend experience points gained in adventuring to go up in skills. Magic is divided into types and specialties. The rules total 152 pages, it sells for $9.95 postpaid, NY and NJ residents add appropriate sales tax. **RICHARD BERG'S REVIEW OF GAMES 1** — This four page gamesletter is published bi-weekly, 25 times a year. Edited by Richard Berg, this first issue reviews Yaquinto's *Hero* and *Swashbuckler* (reviewed by Greg Costikyan), among others. There is a gossip/news section. Subs are $20/year. Both available from SPI, 257 Park Ave S, New York, NY 10010.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ROBOTS — A tactical SF boardgame, this game features combat between various corporations using armed robots. The game comes with 108 counters, a 22"x17" map, and a 16 page rulebook. Designed by Mike Joslyn and William F. Ferguson III, there are rules for factory and robot construction, hover units, salvage and repair, and several scenarios and optional rules. Fairly easy, one to two hours playing time, it sells for $3.95. **THE WAR OF THE WORLDS** — This boxed two player SF boardgame simulates the invasion of earth by the Martians in 1898 as told in the H. G. Wells novel. Components consist of a 21"x20" map of London, 240 counters, various play aids, eight pages of rules, three dice, and two ziplock bags. Some of the rules deal with Martian landing, railroad movement, naval units, and special unit abilities. Designed by Allen D. Eldridge, it's priced at $9.95. These Task Force Games are available through retail outlets and mail order dealers.

KNIGHTS OF CAMELOT — This is a fantasy boardgame for 2-6 players of knighthood during the reign of King Arthur. The object is to accomplish good and heroic deeds in the hopes of one day becoming a knight of the Round Table. Components consist of a 36 page rulebook, 17"x22" map, 140 counters, 120 cards, three dice, and a reference sheet, all in a box. Designed by Glenn and Kenneth Rahman, the rules cover service, encounters, retaining companions, requests, player interaction, and many optional rules. Don't have the price but available from TSR Games, PO Box 756, Lk Geneva, WI 53147, retail outlets, or mail order dealers.

ARTIFACT — This is a two player SF game of Lunar combat. The 20 page rules involve line of sight, rovers, landers, transports, targeting, the artifact, captives, and special unit capabilities. The four scenarios range from a fight for the artifact to first alien contact. Other components include 84 counters, a 12½"x14" map, and a die, all in a box. Designed by Glenn Williams, this MicroGame 16 sells for $3.95. Available from Metagaming, PO Box 15346, Austin, TX 78761, add 50 cents for postage & handling.

THE COMPLEAT FANTASIST — This 40 page book is an attempt to give rules on converting major FRP game systems to each other. The games covered are *AD&D, Arduin Grimoire, RQ, T&T*, with some notes on *C&S*. After a review of the systems covered, there is a topic by topic guidelines on conversions. There are few specifics and examples. Compiled by Mark Wagner, it sells for $5.50 postpaid, from Dimension Six, 4625 S Sherman St, Englewood, CO 80110.

WITCH'S CALDRON — This is a simple boardgame, the object is for the witch and her servants to defend the treasures of her cave from the wizard and his adventurers. The six pages of rules cover spells, treasure, and special pieces. Other components consist of 75

counters, various play aids, 16"x18" map, two dice, and 20 metal figures representing the various characters of the two forces. All come in a box with a storage tray. **CAVERNS DEEP** – Similar in format to *Witch's Caldron,* this game has an 8½"x11" map. The game involves dwarves inhabiting a cavern protecting their treasures from marauding goblins. There are twelve goblin and eight dwarf figures. Both games are designed by Glenn Kidd and Marc Rubin, and sells for $15.95 each. I don't have the mail order info but their catalog is available for $2 from Ral Partha, 3726 Lonsdale, Cincinnati, OH 45227. Their products are generally available through retail outlets and mail order dealers.

THIEVES' GUILD – This is the first of a continuing series of player and GM aids in the *Fantasy System* providing rules and scenarios for adventuring in the medieval underworld. Designed by Richard Meyer and Kerry Lloyd, this book develops the skills of thieves with rules covering a wide array of thieving activities. There are many scenario suggestions. Loose leaf, 128 pages, available for $9.95 from Gamelords, 435-A E Diamond, Gaithersburg, MD 20760, add $1 for postage & handling.

CITIES – A set of rules for city encounters and character catch-up, this 64 page book is in two sections. The city encounters section features many tables for generating random encounters ranging from a soldier accidentally bumping into the character to dishwater falling onto character from an upper story. The second section on character catch-up is intended to be used by characters that have remained dormant for extended periods and requires updating on what he/she has been up to in the meanwhile. They include marriage and military service. Designed by Stephen Abrams and Jon Everson, it is priced at $6.95.

CARSE – This is a fully populated city description consisting of an 80 page book and a 17"x22" map. Not geared for any particular system, there are over 450 shops and residences in the poor, merchant, and rich sections of the city. There is also a description of the Castle Carse with seven places of interest, Temple of the Sky God with over 50 rooms, Thieves' Guild, City Administration Building, and non-player characters and personages. There is also a list of suggested prices for goods and services. Designed by Stephen and April Abrams, it sells for $8.95. Both are available from Midkemia Press, 3410 Waco St (1), San Deigo, CA 92117, California residents add 6% sales tax.

E'A – This 48 page book is supposed to be a set of new FRP game system rules. However, it is more useful as a supplement to class and level systems. Designed by David M. Fitzerald, it runs the usual gamut of new spells, monsters, character classes, and gods. Other extensions involve combat, movement, and sighting. Sells for $5 from David M. Fitzerald, 1436 Eucalyptus St, Atwater, CA 95301.

STARMASTER GAMERS NEWSLETTER 1 – The newsletter of Schubel & Son's SF PBM game, this first issue has articles on designing life-forms, descriptions of worlds, questions & answers, rumors, player notices, and other features of interest to players of the game. Available to players of the game, *StarMaster* may be entered for $10 which includes the first three turns and a rulebook. Turns are $2.50 thereafter. Available from Schubel & Son, PO Box 214848, Sacramento, CA 95821.

ABYSS 7 – This is a 16 page fanzine on FRPing. Edited by David F. Nalle, this issue has articles on new character characteristics, intelligence classification, new magic items, fiction, a critical hit system, new monsters, etc. Single issue price is 75 cents, four issue sub for $2.50. Available from Abyss, 1402 21st St NW, Washington, DC 20036. Make checks payable to David F. Nalle.

OVERKILL – This is a complete rework of the seventh *T&T* solo adventure originally designed by Chris Carlson. This edition by Michael A. Stackpole is 28 pages long, uses fifth edition rules, and involves exploration of a citadel owned by a wizard. Available for $4 from Flying Buffalo, PO Box 1467, Scottsdale, AZ 85252, add 50 cents for postage and handling.

ODYSSEUS – Designed by Marshall T. Rose, this is a 32 page book simulating the actions of the heroes of Greece. Characters roll for home province, profession, family rank, and patron deity. Other rules cover ships, fatigue, large scale movement, campaign rules, gods, and more. The game also comes with several play aids. Available for $5.50 postpaid from FGU, PO Box 182, Roslyn, NY 11576.

CYBORG – This is a two player boardgame. The forces of the princess win by safely escorting her to the palace. The forces of Aemulatio win by capturing the princess and sacrificing her into the volcano. The components

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consist of 210 counters, 22"x28" map, play-aids, and four pages of rules. Special units include villagers, amazons, mutants, imperial guards, gargoyles, cyborgs, necromancers, guardians, boats, and airships. No design credit, available at $8.95. **ANCIENT CONQUEST II** – This is a simulation boardgame based on the political and military history of ancient Near Eastern civilization, covering the rise of Persia to the death of Alexander. Components consist of 410 counters, 22"x34" map, various play-aids, and eight pages of rules. For four players, designed by R. J. Hlavnicka and Dennis P. O'Leary, the rules cover sieges, invasions, sea galleys, special units, and prisoners. Playing time is about six hours. Sells for $9.95. Both available from Excalibre Games, Box 29171, Minneapolis, MN 55429, postpaid.

BUSHIDO GM'S SCREEN – Basically a 11"x 25½" card sheet printed both sides with tables from *Bushido*. I don't have the price but you can get ordering info from Phoenix Games, 12180 Nebel St, Rockville, MD 20852.

INFERNO – Approved for use with *AD&D*, this 64 page adventure is based on Dante's famous poem. Designed by Geoffry O. Dale, there is an extensive description of the first four levels of Hell. There are much treasure to be gotten but at the risk of encountering increasingly dangerous demonic beings. Item 210, $5.98. **THE FANTASY CARTOGRAPHER'S FIELD BOOK** – This 96 page product contains pages of numbered and unnumbered hex grids, and square grids of five per inch and ten per inch. Every other page has a map key and room for area description. Meant as a place for GMs to keep all their maps in, there is no individual design credit. Item 240, it sells for $3.98. **PORTALS OF TORSH** – This is a 48 page adventure that is specifically designed to be entered only via teleports. The island of Torsh has 21 places for encounter possibilities. Wandering monsters are generally of the dinosaur type with special stats given. The Lizard Wizard's Tower has four levels and nine areas to explore. There is a description of a small town with six encounter possibilities. Old Neshafal is an inhabited region with six encounters and the ruins nearby also has six encounters. There is a castle in Old Neshafal with ten rooms of interest. Designed by Rudy Kraft, it sells for $3.98, item 260. Approved for use with *AD&D*. **C&S GM'S SHIELD** – This is two 11"x25½" sheets of cardstock printed both sides with much of the charts and tables necessary for *C&S*. Item 250, $3. **CITY OF LEI TABOR** – This *RQ*/Gateway item is an extensive description of a feudal city. The 96 pages contain 35 location descriptions with almost 200 NPC stats. There is also a special encounter table and a cult description. Designed by Paul Nevins and Bill Faust, it's priced at $7.98, item 310. All the above are available from Judges Guild, RR 8, Box 9, 1221 N Sunnyside Rd, Decatur, IL 62522, postpaid.

SHADOWS/ANNIC NOVA – Labeled *Double Adventure 1*, this volume contains two 20 page *Traveller* scenarios. *Shadows* involve exploration of an ancient pyramidal structure and encountering various animals and dangers. Substantial portions of *Annic Nova* originally appeared in *The Journal of the Travellers' Aid Society 1*. This adventure details the exploration of an alien derelict starship. There is a special section on disease. Both adventures are designed by Marc W. Miller, price is $4.98. **RESEARCH STATION GAMMA** – *Adventure 2* for *Traveller* involves in the main a tour of a research station engaged in psionic research. There are special sections on submersibles, strange animals, robots, and rumors. Designed by Marc W. Miller, 48 pages, it sells for $4.98. **DARK NEBULA** – This is a SF simulation boardgame involving starships, industry, troops, and defenses in a campaign for supremacy among the stars. Boxed, the game comes with a 24 page rulebook, eight 5½"x8" maps, 120 counters, and a die. Along with the combat and movement rules, there are rules for planetary defenses, economics, the Dark Nebula, and neutrals. Designed by Marc W. Miller, it sells for $5.98. **BLOODTREE REBELLION** – Comes with a 21"x26" map, 480 counters, 16 page rulebook, and a die, all in a box, this is a SF planetary boardgame of guerilla action. Using operational scale, the game involves guerilla hidden deployment, unit integration, probing, hovercrafts, lasers, sanctuaries, weather, politics, power bases, prison breaks, and much, much more. Designed by Lynn Willis, it sells for $12.98. **ACROSS THE BRIGHT FACE/MISSION ON MITHRIL** – This second double adventure for *Traveller* involves adventures on planet surfaces. Both designed by Marc Miller, it is a 48 page book and priced at $4.98. *Across the Bright Face* takes place on a mining planet called Dinom, the adventurers are employed as bodyguards to a powerful businessman as he explores the planet for potential mining sites. *Mission on Mithril* involves surveying three areas on the planet Mithril. Both have extensive encounter descriptions as well as a special section on ATVs. **AZHANTI HIGH LIGHTNING** – This boardgame is completely compatible with *Traveller* or can be used separately by itself. Basically a huge starship description, it comes with 14 22"x14" deck plans, 240 counters, a play aid, two 48 page rulebooks, and two dice, all in a box. Designed by Frank Chadwick and Marc Miller, there are ten scenarios that can be played using the ship plans ranging from enemy intrusions to exploration of a dead ship. Price is $21.98. All are available from GDW, 203 North St, Normal IL 61761, postpaid, Illinois residents add 5% sales tax.

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PLACE FOR ADVENTURE

By Lewis Pulsipher

When players are new to role-playing games they rarely worry about why the place of adventure—usually a dungeon—exists. Here's an area crawling with unusual creatures and people, most of them of ill repute if not downright evil. What caused this gathering, who dug these tunnels or built these walls? This can be a vexing question for a novice Game Master dealing with wargamers who are accustomed to "realistic" games in which everything has an explanation. To aid these harried unfortunates, and to stimulate experienced GMs to think about why a place of adventure exists in order to devise its history, I have listed some "realistic" reasons for a tunnel complex to exist. Of course, such places often become abandoned and then the real nasties move in. I do not list "dungeon" as a reason because in medieval times underground prisons were rare and were never very extensive. A big dungeon would merely weaken a castle's foundations. The gound floor of a single castle tower, with no exit except through the ceiling, is a more than sufficient prison for most purposes.

DEFENSES

In most RPGs, magic and thiefly abilities are so common and powerful that no medieval-style castle can be defensible. A strong castle would consist largely of underground tunnels, with earthen surface works similar to an Iron Age hillfort. An abandoned underground fortress provides a good starting point for a place of adventure.

UNDERGROUND BURIAL AREAS

In Rome extensive underground caverns were used for burials. In Paris underground crypts hundreds of yards long were carved out, and today the huge piles of bones and skulls are seen by tourists each week. Tombs and barrows are variations of the burial theme. Think also of the great pyramids and the tombs carved into rock cliffs by the Egyptians.

NATURAL CAVES

Anyone who has seen Mammoth Caves in Kentucky knows how suitable such places would be for adventures. Underground flowing water dissolves and carries away limestone, leaving many miles of tunnels and caverns studded with stalagmites and stalactites. (Guides like to tell of a young person lost in the total darkness of the caves for just a half a day; when found his hair had turned white from fear.)

ANIMAL BURROWS

Giant insects and snakes may create extensive tunnel systems with living chambers. Not every "dungeon" needs to be door-filled.

GIANT TREE

A super-sequoia or super-banyon tree a hundred or more feet in diameter, crisscrossed with giant insect tunnels, provides an unusual adventure setting. Perhaps a dead and fallen super-tree is more believable, but the chance to use the limbs for flyers is lost.

BURROWING MONSTERS

Most fantasy RPGs include some burrowing monsters—for example the umber hulk of *Dungeons & Dragons*. Orcs, dwarves, and other creatures which hate sunlight or merely prefer the subsurface may dig underground abodes.

CREATURES WHICH BUILD

Some insects, for example bees and some ants, build large above-ground dwellings. An ant hill 200 feet high—built by giant ants, of course—offers some interesting possibilities. Some monsters may by nature build large dwellings.

RELIGIOUS CONSTRUCTS

The first century Roman Christians often met underground to escape persecution. Some other sects could conceivably build underground temples to (noisome?) gods. If medieval Europeans could spend a century to build a cathedral, couldn't some other group spend a similar period to build an underworld place of worship?

LARGE DWELLING

An ornamental (above-ground) castle, palace, or other mansion-like dwelling may be adapted for one or two adventures. Guildhalls can be included in this category.

One rationale which should be avoided is the "mad wizard/god" excuse—some crazy (and very powerful) dude builds an underground place for reasons unknown or inexplicable. This excuse is pretty unbelievable, especially if used more than once.

LETTERS

CHARTS AND TABLES AND SUCH

Dear *DW*,

I like all the charts and such in *DW* and would like at least one per issue! A lot of my FRP begins with a midnight phone call and I don't have the time (or energy) to preroll everything. Keep the dice rolling.

Kurt Giesselman
Charlottesville, VA

ANOTHER PERSPECTIVE ON RPGs

Dear *DW*,

If I understand alright the loose argument in Steve Lortz's "A Perspective on Role-Play" (*DW 4*), I think he has followed the wrong track. RPGing is a development of leisure boardgame playing, not of role-playing as used in psychology, the military, or any other non-gaming field. One rarely encounters a RPGer who never plays boardgame, and most of those are SF&F fans who are far more accustomed than the average person to using their imagination – to getting away from the mundane world. FRP games in particular, and RPGs in general, are merely the ultimate version of games-as-escapism.

RPGs did not exist centuries ago largely because a leisure boardgaming tradition did not exist. Granted, the rich had the leisure to play chess, but they were very few; moreover, an abstract but originally military game like chess was acceptable to their class. I suspect that contemporary style boardgames, had they existed, would have been thought sissified, unmanly, an unworthy way to spend one's time. Even today, many older people frown on boardgaming as a waste of time. Only in this century have many boardgames become popular, and only in the past 20 years have games come to be viewed as more than "kids' stuff." The new relativism may have something to do with that. More important, people have more leisure time to use – more time to "kill" in many cases. They have time to try activities once thought childish. Moreover, with the collapse of Newtonian certainty in science, and the collapse of religion in the West, people need new avenues of escape from the uncertainties and unfairness of the real world. Games, to a greater or lesser extent depending on the individual, can help fill the void. The popularity of fantasy, so obvious now in the book and film boom, is yet another reflection of this need to escape the world. (Don't misunderstand me. I think games are excellent mental exercise, and I have nothing against escapism. What has religion and authoritarian government been throughout history but a means of escape by appeal to higher authority?)

RPGs are the most personal, and consequently most effective, means of game escape – and incidentally the easiest (and therefore most appealing to the average person) way to play games, because only the GM needs to know the rules. It was inevitable, as games and F&SF become more popular, that some game like *D&D* would appear. German and British SF fans played postal individual RPGs (*Megira* or *Armageddon*, and *Midgard I*) years before *D&D* was published. A version of Midgard may have been played in the US "before *D&D*" but I can't check my records to be certain. If Arneson hadn't thought of it, someone else would have.

People don't play RPGs to learn to play roles. I (and most other players) play characters who are much like myself, or like I want to imagine myself as an adventurer. I don't try to create a persona different from my own and then play that role. The actors among us are few.

If RPGs were an outgrowth of role-playing in society, wouldn't we have had RPGs much earlier? No, they are an outgrowth of leisure adult gaming, of *escapism*. There is no shame in admitting it. People have always needed some escape from the uncertainty of the world and the certainty of Death, and always will.

Lewis Pulsipher
Durham, NC

MORE ON SNOBBERY

Sirs:

Once again I find myself writing in response to an article in your outstanding magazine.

Mr. DiTillio discussed our convention, GRIMCON, in his article on "System Snobbery" and the implication was that we had deliberately set up our convention as an "*Arduin* showcase." This is patently not so! Here are a few "facts" for him to chew on:

Fact one: We asked over 200 people to GM a game for our con. Any game, their choice (we asked over 300 people this year).

Fact two: GM response was utterly miserable! Less than 30 responded! We practically had to shanghai GMs to fill out our rooms! It seems people just weren't willing to come to a con for free in return for a minimum of six hours of GMing!

Fact three: We had to cancel tournaments in more than a dozen time slots due to absolutely no sign ups! The games cancelled included *T&T, Starfleet Battles, Cosmic Encounters, En Garde, Gladiator, Superhero 2044*, and some of the *RQ* games as well (we believe). We tried!

Fact four: For GRIMCON II we've had to canvass every state in the Union, Canada, England, Australia, and other countries to come up with some 40 scheduled F&SF RPGs (of which, I believe, eight or nine are *Arduin* based or variants). It seems that most people are simply unwilling to GM in a con setting ("officiall" at any rate).

Fact five: Please take a look at such cons as GENCON (where only "official *D&D*" is allowed) or any of the others listed in game mags. Most are very specialized and compared to GRIMCON, they are "closed shops."

Fact six: Due to the large amount of participation in our planning and set up from a quite a few of the DunDraCon people (and we help them as well), we have to have more than just one or two kinds of gaming, they're too eclectic for that!

Fact seven: System snobbery is not an *Arduin* trademark as we continually (in print) request input of new ideas and such. I have personally written to direct competitors to tell them how much I liked their products! We at the Multiversal Trading Co. and Grimoire Games actively encourage all F&SF or other forms of gaming.

Fact eight: We did have *C&S, Traveller, Bushido*, micro armor, ancients, etc., scheduled at our convention, contrary to your beliefs.

Fact nine: During the con, we actively sought GMs to fill unexpected spaces with any game system they wanted. No takers.

Fact ten: The DunDraCon people in attendance as well other "notables in the know" simply chalked it up as "pre-Christmas lethargy," or some such. This year on our GM forms we've stressed games other than *Arduin* and given people four months (instead of two) lead time. Guess what? Still not much of a response!

What it boils down to, I feel, is that many, many GMs are afraid to have to "perform" or "do their best" in an "official" situation. They don't want to be locked into "quality" for some reason. Perhaps they feel inadequate to the task, or perhaps they prefer to have more control over who plays in their world. But somehow I feel it's more that they are simply afraid of being "put down" by insensitive gamers who, of course, are the weilders of the "one true way." Let's face it people, system snobbery is a choice people make, not anything that's forced upon them. All we (game designers, con purveyors, etc.) can do is "But to try, Bwana, but to try . . ."

If we were to "load" the GM list with TSR games then what of the others who play other systems? Is that not snobbery of another sort? You can't have it both ways Mr. DiTillio! By "giving them what they want," we become system snobs ourselves. And believe me, it's been our experience that, that is not what they want.

I feel you have done us a grave disservice by pontificating about a con wherein you were not involved in its production. You are not aware of anything but your own subjective view point, yet you try to tell us how we "went wrong," as it were. Come on, good sir, we don't tell you how to write your "sex fantasies" because we can't get inside your mind to see how you operate. Do us the same courtesy please!

If I sound angry it's because I am! I just cannot understand people who have little information that can keep on giving the rest of the world "the one true way" in advice.

I respect your view point, sir, your right to speak out and your right to believe differently. But I do not respect any person who preaches from a pulpit of insufficient information.

All you had to do was ask and we'd have told you just about anything you'd need to come to a conclusion about our con. Ask us!

Finally I'd like to support (in a way) Mr. DiTillio's comments about snobbery. I think that too many people lock their worlds and themselves into a single system and refuse to even look at other systems. It takes all kinds of games to keep me happy. I play *Traveller, Bushido, Samurai, Villains & Vigilantes, Superhero 2044*, micro armor, ancients, naval miniatures, and mucho more. My campaign and my cons reflect this! I think the only snobbery a person needs to have is in his/her own self worth! If you are a good, decent person then be proud of it. Not much else counts in the long run anyway.

Up Arduin! Up Glorantha! Up TSR! Up every one who games! Huzzah for us all!

David A. Hargrave
Concord, CA

Dear Tadashi:

I have enjoyed your magazine from the very first issue. The handling of the FRP game world has been refreshing and fair to all gamers no matter what system they prefer. It is this attitude and Larry DiTillio's article in *DW 7* in particular that prompt me to write.

I became interested in FRP games through my involvement in computer games. When I attended a *D&D* clinic at a local game store I was almost completely turned off to gaming as being a tight group of snobs who could care less whether or not anyone new came into the hobby. Their babbling about 19th level clerics and magic dragons did not help my understanding of the game. And this clinic was billed as a beginners session designed to teach the game!

Fortunately I am not easily discouraged and I came across *T&T* by accident while researching other offerings in gaming. I was drawn to this system because of the solo dungeons featured. I figured that if the *D&D* guys didn't have time to help me learn the game or let me in their circle at least I could have some fun while I looked for gamers with whom I could relate. I finally was able to play face to face at ORIGINS last year and have been trying to find other players in the New York area ever since. Every time I mention *T&T* in a game store or at a session or clinic for other game systems I get a lot of "I only play *D&D*" or "why don't you play a good game like *D&D*" and assorted dirty looks.

Even though I prefer *T&T*, I have started playing *D&D* occasionally with a group of young players (aged 11 to 17) who weren't too buzy to teach me and let me learn during their games. (You age snobs take note, kids in these games are much more tolerant than the average adult is of new players.) I stared playing *D&D* because it was better than not gaming at all and will certainly help me when I finally am able to form a *T&T* group.

Lest you think I'm a *T&T* snob, the experiences I have mentioned above apply to my attempts to find *RQ, TFT*, etc., players also. While I understand that buying all these rulebooks may be expensive, the truth is that most games can be played with a little background on character attributes and a helpful GM and fellow adventurers.

My point is this, the idea of RPGs is to go on "adventures" in a fantasy world. Why not try a real adventure and play a new game where you don't already know everything, remember how exciting your first game was when it was all new to you?

Curtis Springstead
Haskell, NJ

COMMENTS ON ORIENTAL WEAPONS

Dear Tadashi,

Here are some comments on "Oriental Weapons for *RQ*" by Sean Summers in *DW 7*.

First, a few spelling comments. "Nunchaku," not "nunchuks." "Naginata," not "naginada." I don't know the original spelling of "escrima"; I've never heard of the weapon, but will testify it is not a possible Japanese spelling.

Given that the naginata is a pole-sword, it should be listed under thrusting weapons. The kama (sickle) somehow sounds more like cutting/slashing. (Note that the kusarigama is a kama plus chain – and should be handled accordingly. Damage may come either from the chain or from the sickle. Strike rank should differ according to whether the chain or sickle is being used – and so should length.) Finally – nunchaku are a chain weapon – very, very much like the manrikigusari and should be listed accordingly.

Re the editorial note at the end of the article, the tonfa, sai, and nunchaku are indeed Okinawan weaponry developed under Japanese rules of the island, when the natives were forbidden to carry weapons – and thus developed martial arts using light and readily concealable weapons which might be disguised as normal peasant tools. The tonfa or tuifa is a millstone handle; the sai is only 15-20", 1-3 lbs; the nunchaku originated as the flail.

However, it is incorrect to say that the "sticks" (the bo staff, bokken, and jo staff) are only "late 19th and early 20th century" weapons. *Asian Fighting Arts* by Donn F. Draeger and Robert W. Smith mentions the first martial art school of the bo staff (the Katori Ryu) as being 15th century. This school used the six foot staff made of hard oak, one inch or more in diameter. The jo staff is also traditionally Japanese, having been developed (according to the same source) in or before the 17th century. The bokken is the oldest of these weapons, developed in the late 14th or early 15th century. Thus the bo and bokken at least were well established weapons long before Japanese contact with Europeans occurred – and the introduction of firearms brought about the start of modern Japan.

Lee Gold
Los Angeles, CA

Dear Tadashi,

Sean Summers' article on oriental weapons in *RQ* is the type of article that makes *DW* outstanding. However, I feel that the article was awfully condensed, or perhaps I should

say that it could have been greatly expanded to include more about the evolution of these weapons and the codes of the martial artist and samurai.

I would also like to raise some points of disagreement with Sean Summers' article and the editor's notes.

First, the statement that the Okinawan weapons system developed during the 19th and 20th centuries is quite erroneous. The Okinawan weapons system started in the 14th century when the Japanese overlords made it illegal for peasants to possess any form of weapon, even a knife. The peasants, in order to defend themselves against looting and pillaging soldiers (Okinawa was invaded by the Japanese, Koreans, and Chinese several times during the Middle Ages), turned their everyday farm implements into weapons. Now the peasant could carry a deadly weapon without suspicion and these weapons were always nearby and easy to make. The ingenuity of the origins of these weapons is astounding, the nunchaku was a rice flail and the tonfa a well handle!

Sean Summers was ambiguous on a crucial point in his handling of the tonfa, sai, escrima, and kama. As he mentioned in the oriental weapons descriptions section, they "were often" used in pairs. In my school of Okinawan karate, they *are* used in pairs and that is why they are so effective. Singly they are still strong weapons offensively but not defensively.

Lastly, two features of the Okinawan weapons were ignored by Sean Summers. First, the sai was a popular and effective missile weapon. Usually, two combat and one throwing sai were carried, a third being hurled blade first with amazing speed and force at close quarters. Also, Sean Summers ignored the kick. In most two weapon katas (training forms) the kick as well as the two weapons are used when attacking. Admittedly, the kick would do poor damage against armor but it is part of the Okinawan weapons system and a viable form of attack.

Alex Muromcew
Washington, DC

LETTER FROM JOHN

Dear Readers,

DW gets a lot of letters from people writing in to protest one thing or another. This is a very valuable service for the editor, and I hope it continues. But letter writers should bear in mind several things. One is that the simple statement of a conclusion is not nearly as convincing as an argument addressed to a specific issue giving reasons in support of that conclusion. Don't pontificate, persuade. Another is that someone with an axe to grind tends to be grating on the nerves. Take the time to cool off before writing that letter, and you may find that you will have a better perspective on the problem and can offer a possible solution instead of merely a complaint. Finally, go back and read the systems snobbery article in *DW* 7 again, and consider that many of the demands that *DW* drop one kind of article and get more of another often reflect a snobbish contempt for types of gaming that bring delight to others. Are you really sure you want that kind of a letter printed with your name attached?

Fortunately, in the last several issues, *DW* has printed a goodly range of examples of what makes a substantive letter, which show how to write something that examines a topic, highlights it with examples, and provides arguments detailing the author's thoughts.

John T. Sapienza, Jr.
Washington, DC

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GATEWAY BESTIARY

By Anders Swenson

I generally try to buy or at least read all fantasy role-playing rules, and especially differing views on monsters. I feel that players of adventure games other than *RuneQuest* could benefit from the material in *Gateway Bestiary* for the additional lore and the suggested tactics for the monsters. The well done drawings and cover by Rick Becker are pleasing and show development. *Gateway Bestiary* is overall an essential purchase for the *RQ* Game Master and worth it for the general player or GM who wishes to broaden his knowledge of things monsterous.

Gateway Bestiary is a *RQ* supplement by Sandy Petersen. It is published by Chaosium, Inc., PO Box 6302, Albany, CA 94706. The price is $6.95 postpaid, California residents add appropriate sales tax.

This is a book of monsters for *RQ*. The main *RQ* rulebook lists a number of monsters which are associated with the world of Glorantha. Some of these monsters are unique to this world; others are similar to the classic monsters of adventure gaming and historic legend. *Gateway Bestiary* expands the list of published *RQ* monsters by providing information about 99 additional types of creatures. There is information on standard characteristics (STR, CON, SIZ, etc.), hit locations, weapons, damage, armor, and usual tactics. While this book is specifically written for *RQ*, many of the monster descriptions will be useful for GMs using other adventure gaming rules.

The book begins with a chapter of 16 giant arthropods (spelled "anthropods" by the typesetter). The usual giant bugs of adventure gaming are all here, and some new ones as well. There is a section of special rules for the social insects including rules on hive intelligence and special notes on communities of giant bees, ants, and termites. Mr. Petersen is a trained entymologist and his special knowledge of insects shows in this well-detailed section.

The arthropods are followed by three chapters of legendary and fictional monsters. The first of these presents the classic monsters from heraldry and Greek mythology which were omitted from *RQ*. Some of these creatures have not been described previously for adventure gaming anywhere and others have been given fresh interpretations by the author which are of interest to all GMs. A chapter on monsters from the Celtic tradition follows. Celtic monsters appear in the *Manual of Aurania* but have not appeared in other adventure gaming books. Nine Celtic horrors appear and, again, there is a lot of new material. The last chapter of monsters in this group covers the eldritch creatures found in the H. P. Lovecraft cycle. Again, one or two of these monsters have been described elsewhere, in this case in *Monsters! Monsters!* but the listing here is the most extensive I have yet seen.

The chapter on animals covers the ordinary birds and beasts. There are 27 different lions, tigers, pachyderms, birds, bats, reptiles, and great apes reduced to the standard *RQ* format with notes on their habits and tactics.

The chapter on dinosaurs brings *RQ* even with other broad-spectrum adventure games in covering the great saurians. Seventeen dinosaurs are described, including sauropods, carnosaurs, hadrasaurs, ceratopsians, and plated dinosaurs. Dinosaurs are so gross that no party of humans in its right mind would attack one – if I were running a campaign with dinosaurs, I would let the adventurers find valuable or magic gems and crystals in their gizzards, to make the chase sporting!

A final chapter covers miscellaneous types – three Lewis Carroll beasts, wraiths, mummies, chonchons, and other unclassifiable types.

This is basically a useful book and a good addition to any GM's library but there are some problems which keep it from being even better. First of all is the text itself. While some of the monsters are well-described, many suffer from painfully short descriptions, in some cases so short that I am left with more questions than I had before I read the text. While it is true that adventure gaming is largely a matter of whole-cloth imagination, any self-respecting text should attempt to at least cover the basics of its subject. In my view, the most important thing about an imaginary creature is its supposed appearance, and this is not given for many of these monsters.

All in all, though, I am not displeased with this book. I have often maintained that there are enough monsters already specified for *RQ* and that no more could possibly be needed, yet within two weeks of getting this volume, I had already incorporated several of these beasts into my campaign. While I feel that the descriptions are in some cases sparse, they are no worse than many which have been printed in other publications and are ceratinly superior to those in the original *Dungeons & Dragons* or the *Manual of Aurania*.

LETTER FROM GIGI

Dear Tadashi,

The biggest pre-ORIGINS news is that ERIC GOLDBERG has resigned from his job at SPI. The reasons are a bit hazy but his "official" word is that it's time for him to move on to other things.

Games Workshop of England is all ready to invade the Colonies with a line of boxed games. *Apocalypse* is a SF boardgame of nuclear warfare; based on a BBC TV series, *Doctor Who* is sort of like a SF quest game; *Valley of the Four Winds* is a two player adventure game based on the line of miniatures by Minifigs; the last of the initial launch is *Warlock*, a battle of wizards. These will all be available before the end of the year.

TA-HR Inc. will be doing the official *Monsters! Monsters!* and *Thieve's Guild* miniatures. Sounds like a young and upcoming company.

Is AH changing the balance of *Class Struggle* so the proletariat can't win?

Metagaming has announced their $10,000 Treasure Hunt! This expensive promo involves a 31 ounce, sterling silver dragon hidden somewhere in the US. The clues needed to find the dragon are going to be in *Treasure of the Silver Dragon*, a boxed *TFT* game module to be released late August. The finder keeps the dragon and claims a $10,000 cash prize. Get those shovels ready and warm up that 30th level Detect Treasure spell!

Many thanks to LARRY DiTILLIO for supplying the following Tinsel Town news. The report is that the producers have shelved the *D&D* movie temporarily and probably will be dropped altogether. *Dragon Slayer* is due for a Christmas release. A joint production by Paramount and Disney, shot in England, it will feature unknown stars with the only famous being SIR RALPH RICHARDSON. *Lord of the Ring II* will go into production next January with the same people except for the scriptwriter. Well, that's something! PETER BEAGLE's *The Last Unicorn* is in production now and will be animated. And the Conan movie produced by DINO DiLAURENTIS and starring ARNOLD SCHWARZENEGGER in the title role ran into a roadblock when Tito died. It was supposed to start filming in January this year in Yugoslavia but the political climate wasn't right for bringing in swords and bows and arrows. And get this, Conan is supposed to have a sidekick named Subotai. Subotai was the name of the Mongol general who ripped off most of Central Asia and Eastern Europe for Genghis Khan. The movie should resume production. The Mongols are suspended indefinitely.

GDW has released *Azhanti High Lightning*, a SF boardgame aboard a super large starship that can be used for *Traveller* situations. *Asteroid* features a mad computer with the help of robots bent on demolishing an asteroid research base with its inhabitants. That should be out in September. *Across the Bright Face/Mission on Mithril* is out and is the second double adventure for *Traveller*, it features planetary maps for world exploration.

Who is GARY ASHFORD that SPI keeps sending mail to at the Chaosium address?

Gamers are urged not to confuse GENCON '80 WEST in the East Bay with PACIFICON in San Mateo. Neither, as far as I can determine, is TSR-sponsored. They both occur Labor Day weekend. Bad timing!

Rumour reports that the *AD&D Companion* will not be full of *D&D/AD&D* variants. It's going to have information on what weapons and armor look like. Doesn't sound like much but it should still sell. If it's detailed and accurate, it could be very good. I should have had it to help me out with my second husband.

DragonFlayer/Slayer has been retitled to *DragonQuest*. And that's final, it's on the cover. A surprising value at $9.95, I only wish they had put the dice in and got rid of the ridiculous D5 randomizer system.

And now for this year's awards:

GAME DESIGNERS' GUILD
The Guild Select Award Winners for 1980

Bloodtree Rebellion (GDW) by Lynn Willis
Double Star (GDW) by Marc Miller
Korsun Pocket (Peoples War Games) by Jack Radey
Road to the Rhine (GDW) by Frank Chadwick
White Death (GDW) by Frank Chadwick

Guild Hall of Fame Award

Drang Nach Osten (GDW) by Frank Chadwick and Paul Banner

If you thought the nominations for ORIGINS awards were strange, take a gander at the results!

ORIGINS AWARDS
H. G. Wells Awards

Historical Figure Series — GDW's *System 7 Napoleonics*
Fantasy/SF Figure Series — Ral Partha's *Collectables*
Vehicular Model Series — Martian Metals' *Ogre* series
Miniature Rules — *System 7 Napoeonics* (GDW)
Role-Playing Rules — *Commando* (SPI)
Role-Playing Adventure — *Kinunir* (GDW)
Magazine Covering Miniatures — *The Courier*
Magazine Covering Role-Playing — *The Journal of the Travellers' Aid Society*

Charles Roberts Awards

Pre-20th Century Game — *Napoleon at Leipzig* (OSG)
20th Century Game — *City Fight* (SPI)
Fantasy/SF Game — *Creature that Ate Sheboygen* (SPI)
Initial Release — *Ironclads* (Yaquinto)
Magazine Covering Boardgaming — *Fire & Movement*
Amateur Magazine — *Perfidious Albion*

Hall of Fame

Dave Isby

Judges Guild's contract with TSR to publish *D&D* material expires this September. Rumour reports that TSR wants more control over what gets published. The matter is at the hands of the lawyers. Can JG survive without TSR?

Buttons, buttons: Who was seen at ORIGINS wearing a "MUTANT" button? JIM WARD, of course. And why does your favorite button say "Rules are made to be broken"?

Congratulations on Chaosium's new logo. Done by Rick Becker, it took you guys long enough to shell out the bucks for one.

Hot flash! GDW's *Azhanti High Lightning* sold out in two weeks! A new record for them. If BILL STONE is going to phone you guys instead of me, for heaven's sakes get information on the *size* of the press run, etc. Let's be complete, dear.

The merger of Zocchi and Martian Metals has created a new corporate name, they are now officially ZocMarZ Corporation. What a name, and I thought they were more creative than that! And now they'll have to retitle the planet in their adz.

ORIGINS '81 will be in California! Hurray! It's about time, and promises to be more interesting than ever. I will be there! ORIGINS '82 will be back in Baltimore, put on by Interest Group Baltimore.

Congratulations to MARC MILLER, the new president of the Game Designers Guild. GREG COSTIKYAN is now the vice president and JACK RADEY the secretary/treasurer. (According to the locals, check the next *F&M* for some lively discussion about J. R., pro and con.)

Saw that *Gryphon* is finally out. Noticed your name in the contributing editors list. Is that why RUDY KRAFT is on the contributing editors list for *DW*?

FGU plans to have ED SIMBALISTS's SF game for GENCON.

I hear GREG STAFFORD has released the first limited edition of *HeroQuest* rules. Good idea to get the copyright on the title as early as possible.

FBI has in the works a contemporary RPG ala the *T&T* system. By KEN ST ANDRE? I know not.

And Chaosium has plans to release *Boxed RQ* with *RQ* and a couple of other books. A $26 value for $19.95! And it'll have six good polyhedral dice! At last! (If you wonder why yours have crumbly edges . . .) Planned for GENCON are RUDY KRAFT's *Plunder*, a book of *RQ* treasures, and *Rune Masters*, BILL KEYES' collection of Rune Priests and Lords.

There seems to be a feud between STEVE JACKSON and Metagaming over copyrights. When in doubt, go see a lawyer. The August *TSG* has not a mention (or an ad!) from/by Metagaming, and only a luke-warm review of *Rommel's Panzers* to remind us that said company exists. To readers who knew gaming only through the hatches of *TSG*, the whole thing must be disconcerting and revealing.

And what goes on at ORIGINS anyway? I heard ROSS MAKER broke his arm and FORREST BROWN had to go the hospital! More news next issue.

Love,

Gigi

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[The idea for the planet-destroying, robot Berserkers comes from stories written and copyrighted by Fred Saberhagen, and is used with his permission.]

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